TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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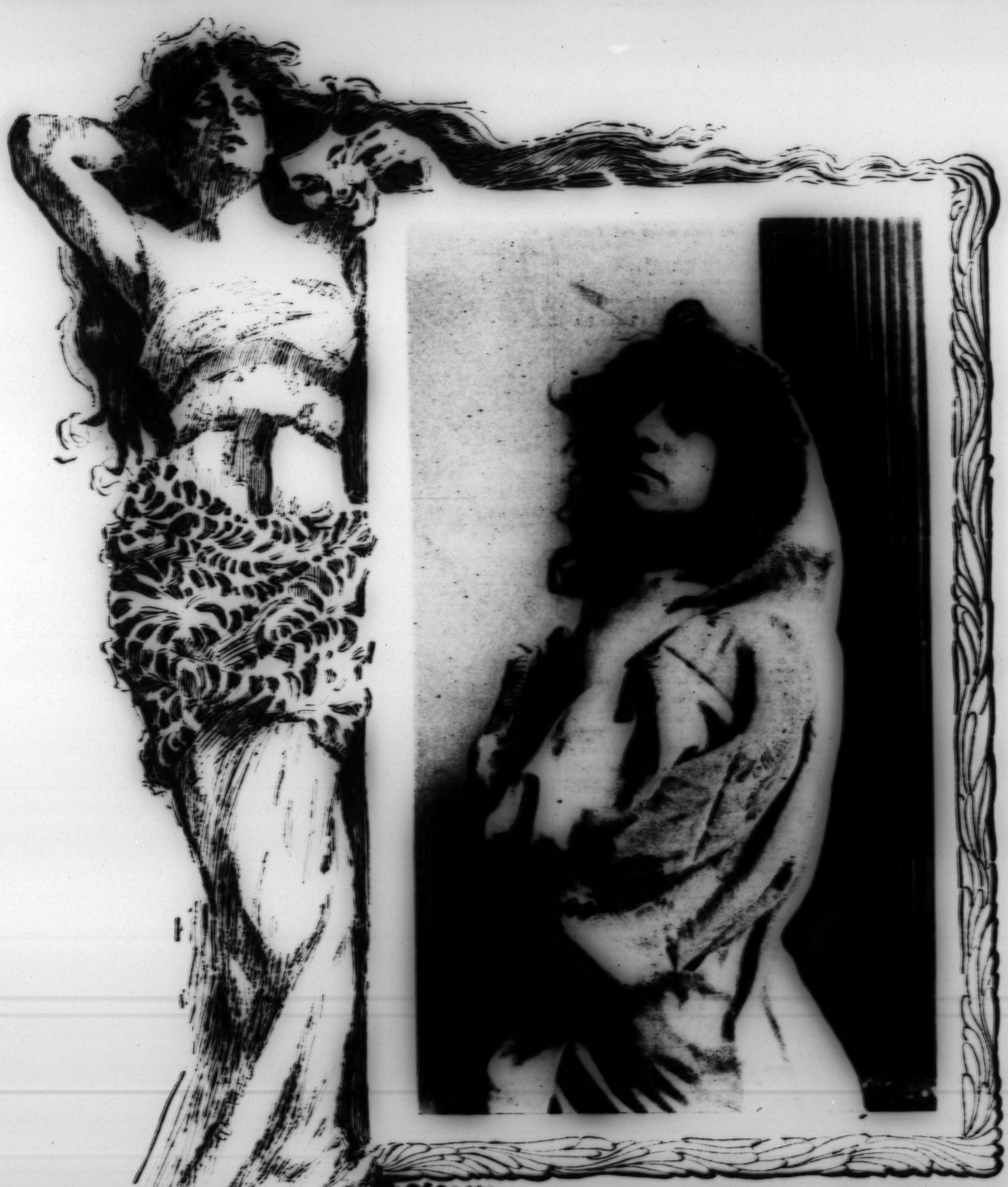


BEATRICE NORMAN.

THE MATINEE GIRL.

At last a dramatist has recognized the possibilities that lurk in the personality of the manicurist. Mystery is always dramatic and the manicure girl has always been weirdly mysterious.

A young woman who can combine a queenly carriage, rustling silk skirts and a haughty manner with the occupation of chipping off the nails of customers must have some particular style of brain formation different from most human beings.

Yet all of these interesting young persons are noted for these qualifications. One never sees an undignified or badly dressed manicure girl. They have an air and sometimes an accent, even when they say archly: "Do you wear them round or pointed?"

Pinero has gotten away from mouldy plot and dead and buried heroes and has come down to the actualities of the present for material.

Not having seen The Gay Lord Quex, I cannot speak from personal knowledge of Irene Vanbrugh's performance, but I have heard that it is remarkably clever and it is something new, just as Ida Conquest's secretary was new to us.

Since the day when the pretty typewriter put on her ruffled apron and took her place in the business world she has been gaining steadily as an important factor in all that goes on in the hives of Wall Street, the studies of authors, the deals of railroad magnates, in fact in everything that takes place of interest she has a part.

From the making of novels to the drawing up of wills she moves along with the wheels on which the old world glides. She is trained, clever, bright, neat, and nearly always good to look at. Her emotions are repressed. Therefore she is intensely picturesque.

She is not a mystery. She is the repository of mysteries. The women stenographers of New York know more about what is going on than the newspapers. And yet they say women cannot keep secrets.

But dramatists will have gained a great deal when they cease choosing the society girl trailing her spangled skirts over the terrace or the erring wife eloping in her ermine lined party wrap as the only feminine persons that have a part in the dramas, the comedies and the tragedies of existence.

Wherever Mother Nature has tagged her wares with the stamp "Human" there you can find all that ever throbbed under the bodice of a duchess. And many of the duchesses wear blank tags nowadays!

But we are more Laura Jean Libbeyesque than we imagine and we rather like to fancy that the emotions beating under broadcloth and chiffon are superior and more dramatic than those under tweed and cotton.

If, like Dickens, we could only get at the poor Jos, the Little Dorrits, the Smikes around us! There are the real tragedies!

The Bowery is full of heroes. The clubs are full of tragedies. The factories are full of romances. Pink teas are very empty, and the faces that one sees along the Avenue of an afternoon are like chalk masks, with some little spark of something vital keeping them on top of the earth.

But of the great chords of life, its gamut of joys, of hopes and sins and strength and weakness, the things that go to make up real human people—not puppets—they know nothing!

The women who work are the most interesting lot of people on earth, from the girl who moulds great statues in her studio to the little chorus girl skipping a new step before a mirror.

Take these girls who write. Some of the most devilishly racy literature that was ever turned out in this town—stuff that would positively make a district messenger boy blush—was written by a pale little anæmic girl, who carried off a bag full of sandwiches and a bottle of milk on which she lunched in the corner of a big office.

Then she'd sit down and write a column of Tenderloinese that would curl your hair to read it, and walk home to save her car fare. Then one day she died.

And the one who does the sizzling erotic novels that will turn your hair gray in a night with their thrilling throbfulness is apt to be a lean, dead-eyed spinster, who'd be ashamed to write that way if she really knew anything about it.

And the maiden who writes of roses and dew and naughty kittenish little flirtations weighs a hundred and sixty and supports a husband and family with her frivolings.

Which reminds me of Marcella Atcheson French.

Marcella is a writer and she comes to me with her troubles. She says that editors are very trying and some day she is going to put them all in a book for revenge.

But the other day she came in to see me in tears with a magazine in her hands. She waved my paper knife (an Italian stiletto) in the air.

"I'm going to kill this man," she said, simply.

"I've heard you say that before," I said lightly but affectedly, for she's so simple when she says it that I know she will some day.

"I wrote that nice little poem," she said, "and worked over it to take everything that was unnecessary in the way of words out, at the same time keeping the rhyme. I picked out every big word and put a simple one in. I fixed it up much as a mother would dress a baby, without any unnecessary fal-lals, just letting the baby sink or swim on its own merits.

"But the editor believes in ornate rhyme. He wants verse with verandas on it and chromos and pepper and salt and salad oil and fixings of all sorts. In one verse I brushed back my hair. He has made me brush back my *luxuriant golden* hair. In another verse my heart grew still. He has made my *wildly throbbing* heart grow *suddenly* still. In the last my eyes fill up with tears. But that wouldn't do this man. He has made my *liquid, wistful, longing* eyes fill up with *bitter* tears. Wouldn't you kill him?"

I saw at once that she was dreadfully cut up and I said quietly: "Marcella, you misjudge that man."

"Then what did he do it for?" she asked fiercely. "Why didn't he write upholstered stuff of that sort of his own if he liked it?"

"You foolish child, you don't understand. His motive was really a kindly one. They pay a cent a word on that magazine, don't they?"

"Yes—" she said doubtfully.

"Well, can't you see—he was trying to help you out?"

Marcella pondered over this as though she couldn't quite see it, and then we began to discuss the new school of poetry—the cast-iron sort that no editor can do anything with because no one understands just what the poet means.

"Oh, they don't mind a little thing like that!" said Marcella, who was still sniffling.

"I think the man who invented the new kind must have written by the yard instead of the verse or the line," I said.

"Who do you mean?" she asked.

"I mean," I said:

THE NEW POET.

Not a mere rhymster,
Measuring heart throbs with a tape,
But the Real Thing.
Giving no thought to rules
But allowing his free, unfettered fancy
To soar, rocketlike,
Up against
The cerulean blue
Of the far skies.
Inditing burning thoughts
That fairly sizzle as they leave the pen.
Lines
Like this,
That hold you in a spell
By their mere inkiness.
He writes this way
Because he likes to
And is opposed to all brain work
That comes by effort.
And this sort of thing, I assure you,
Ebbs to the paper
Naturally,
As the crow of a babe,
The cackle of a hen,
The bark of a dog,
Or any other mad, glad thing.
That is,
Because it has to!

THE MATINEE GIRL.

A BARNSTORMING BOARD BILL.

A sure fortune. A young man with two hundred dollars as security wanted to manage an established theatrical company. Theatres already engaged. Experience unnecessary.

The above advertisement appeared in the Chicago *Herald* in 1859 and at once infected me so seriously with footlight fever that I lost no time in becoming sole manager of the Chicago Shakespeareans, comprising five men, two women and a baby, who were already booked to play at Madison, Beloit, and Watertown, Wis.

The Shakespeareans, like many of their successors who find "angels," were in current stage parlance "out for the dough." They touched me right off for an advance of five dollars each to relieve their costumes from Chicago boarding house pressure. Before starting I had another "touch" for an additional two dollars each.

The costumes were compactly tied up in brown paper packages, as the Shakespeareans informed me that for economy in transportation they had prevailed on their Chicago landlords to take care of their large wardrobe trunks until they returned.

We played at Madison and Beloit to painfully select audiences, the heavy man informing me that local social and church functions prevented the attendance of the best people. Consequently we brought up at Watertown on Saturday morning with a remainder of twenty-five dollars of the original capital.

Watertown consisted of a few straggling frame houses and barns occupied by Germans who had not yet heard that English was the spoken language of the country.

There was a ramshackle frame building called a hotel which boasted of a very large room on the second floor called Pythagoras Halle, which in consideration of the Shakespeareans staying at the hotel at seventy-five cents a day the landlord furnished, together with oil lamps and two American flags to decorate a large packing box which served as a stage, for three dollars.

There was neither office nor register at the hotel, so the landlord counted noses as we entered the door and then paired us off into four small garret dens.

With an eye to advertising I had one hundred small handbills printed in German text, with Hamlet as a headline in black type and the names of six other characters in smaller letters underneath.

The hall was half filled and the Dutchmen were delighted with Polonius in a Touchstone dress, and fairly howled when Ophelia went mad in a faded chintz tuck up decorated with sheaves.

There was seven dollars and ten cents in the hall in cash, and on Monday morning the landlord wanted his money. I demanded a bill to exhibit to the Shakespeareans, and after an hour's labor he brought a big slate with the following chalked on it:

Die Chicago actors owe me Franz Velke for eating and sleeping.

Herr Hamlet und der King	$3 50
Eight times bier	40
Der Ghost und der Gravedigger	3 00
6 times bier	30
Die Queen und Fraulein Ophelia	3 00
Mit four times whisky	40
Der Director und Herr Polonius	3 00
3 times bier und ein cigar	25
Pythagoras Halle, die rent	3 00
	$16 35

After copying this I put in a counter charge of $5.50 for the neighbors and friends passed in by the landlord, and he finally accepted $12 which he was glad to get. This ended my management, which was for a trial week, and I returned to Chicago with more experience than money.

ALBERT L. PARKER.

BEATRICE NORMAN.

On the first page of this issue of THE MIRROR will be found a portrait of Beatrice Norman in the character of Tess in the scenic melodrama, A Daughter of the Million, in which she will star next season under management of Thall and Kennedy. Miss Norman is at present playing the lead in Thall and Kennedy's A Stranger in a Strange Land, and her clever work makes the role of Alice Wellington, the American girl, predominate the play, which is saying a great deal as the female roles are supposed to be subsidiary. Miss Norman is the possessor of a fine contralto voice, and her introduction of several songs has been cordially received.

ATLANTIC OCEAN AGITATED.

In the glad days when pirates scoured the Spanish main, and Flying Dutchmen flew, and the open sea was wide open, the ocean used to be stirred up pretty often. Neptune lay awake nights, scratching his head and wondering how it would all come out. After a while it got better. Things eased off a bit, and high jinks on the high seas became few and far between.

Monday night of last week, though, was a bad night for Neptune. There was the dickens to pay in the Atlantic department of his water plant. It appears that the Rev. W. H. Cavanagh, a wealthy retired clergyman of Germantown, Pa., was a passenger on the good ship *Minnehaha* that arrived at this excellent port on Nov. 13 from London, an English town of some importance. On the ship, too, was Columbus O. Johnson, of the United States Weather Bureau. Mr. Johnson moved to get up a charity concert on board ship on Nov. 11, and the Rev. Mr. Cavanagh volunteered to read the horse trade episode from "David Harum." Ethel Yorke and May Florence, of The Casino Girl, also on board, offered to do a song and dance and were so billed. Then the esteemed Mr. Cavanagh suffered a terrible stroke of mental paralysis. He proclaimed the fact that he should decline "to take part in a programme with chorus girls."

It was too bad. Every one was so sorry for him and the passengers resolved themselves into two factions, one party going in for Cavanagh and the other for the Misses Yorke and Florence with the emphasis on the latter side. The chorus girls, with commendable good taste, stayed away from the concert, but the worried Mr. Cavanagh, with another kind of taste, was on deck to read about the horse trade—a transaction of somewhat doubtful probity at best. Strange as it may seem, the *Minnehaha* came right along over the bounding billows and drifted up to her pier just as if the whole great world hadn't been saved from destruction through the heroic protest of the conscientious Cavanagh.

And when the pier was reached, the Misses Yorke and Florence, again in excellent good taste, quietly went their ways, while the reverend gentleman, who, of course, couldn't think of having his name in the bill with their names, permitted himself to be interviewed by a motley crew of reporters, to whom he said, "If you speak to me again I'll have you arrested!" Which observation, while betraying a certain foggy comprehension of the penal code, was none the less perfectly in keeping with the earlier exposition of his idea as to the politeness that a man owes to a woman.

AUGUSTUS THOMAS, GEOGRAPHER.

Everybody knows that Augustus Thomas has borrowed the titles of some of his best plays from the map of these United States. Alabama was followed by In Missoura, and now it is Arizona. Every one knows this, but few folks realize to what extent the playwright is indebted to the map. Not only has he relied upon geography for his play titles, but also for the names of his characters.

Take Arizona, for example. The characters assuredly are named after Canby, Cal.; Bonham, Tex.; Estrella, Cal.; Lena, Neb.; Denton, Tex.; Bonita, Tex.; Keller, Tex.; Hedgeman, Kan.; Halleck, Cal.; Young, Tex., and Cochran, Tex. Sam is borrowed from Samuel, Tex.; Miss McCullagh from McCullough, O.; Fenton from a misspelling of Fenton, Kan., and Tony, no doubt, from San Antonio, Tex.

Then look at In Missoura. Jim Radburn must have been named for James, Ala.; Travers for Traver, Cal.; Bollinger for Bolling, Ala.; Dave for Davey, Neb., or David, Ala., and Lizbeth for Elizabeth, N. J. Then there is Vernon, Ala.; Bill, Ga.; Enrom, Mo.; Kelly, Ga.; Kate, Tex., and Emily, Ga. Cal, of course, is christened for California.

But Alabama shows the clearest case. There's are Preston, Ala.; Moberly, Ky.; Tucker, Ala.; Davenport, Fla.; Page, N. C.; Lathrop, Cal.; Raymond, Fla.; Decatur, Ala.; Stockton, Ala.; Carey, Cal., and Atlanta, Ga.

This habit of the eminent dramatist would appear to extend even further, and the consistency shown in carrying out the idea commands abject admiration. It is to be presumed that his own name was chosen in view of Augustus, Tenn., and Thomas, Tex. It's a shame to give the snap away, but it must be done.

CUES.

Warren G. Richards returned to town last week after a successful season with his entertainments at the resorts along the great lakes.

Pauline Bradshaw is recovering after an operation at St. Elizabeth's Hospital, in this city.

J. Sydney Macy has resigned as general stage director of Benedict's Quo Vadis companies.

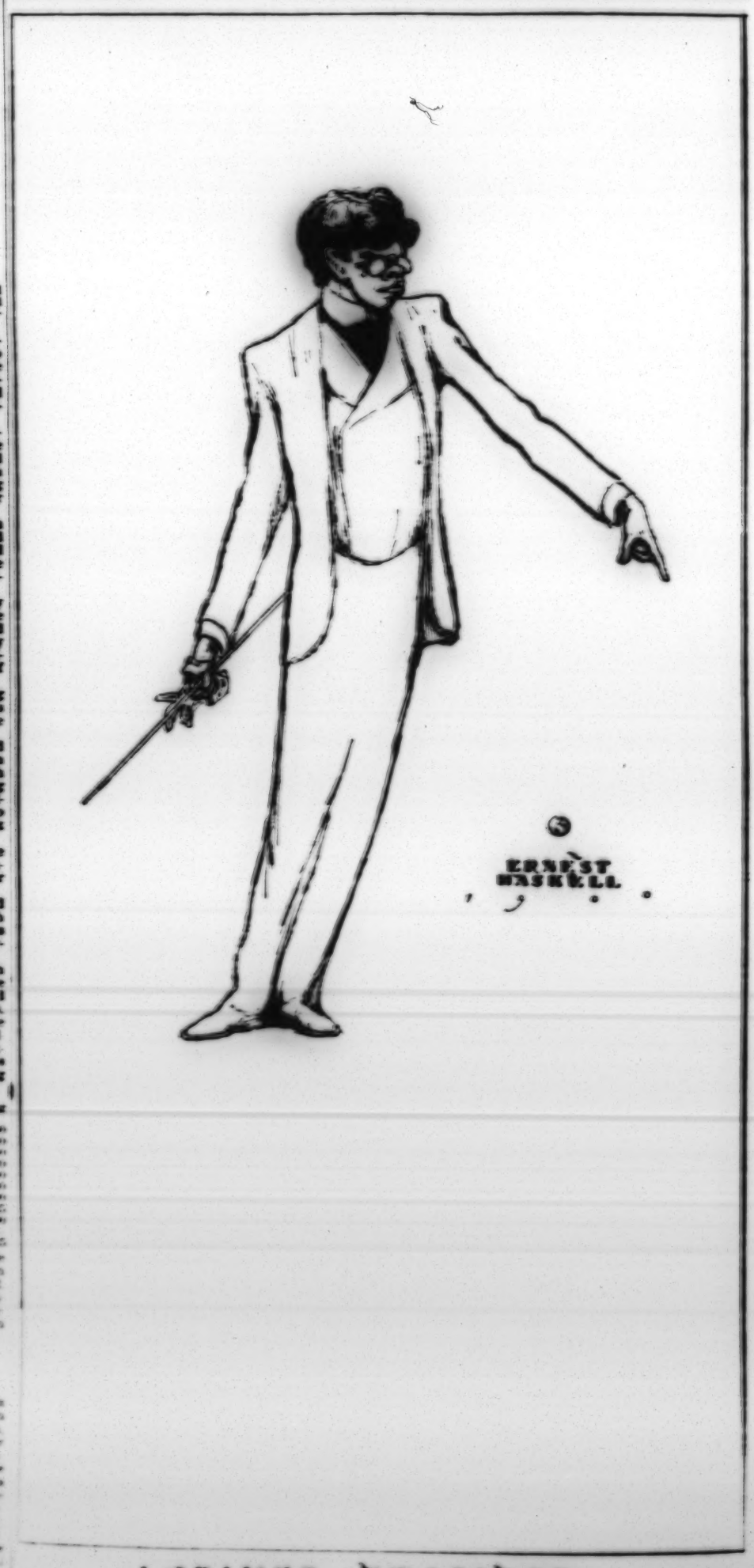
Frank E. Gillett has joined The Irish Pawnbroker to play Danny Murphy and to introduce his acrobatic specialty with Carrie Bowman.

A true bill for murder in the first degree has been found against the thug, Newman, who killed William J. McCauley at Huntington, W. Va., two months ago. The trial will begin there to-day (Tuesday).

Franklyn Bilieau has joined Herbert Labadie's Faust company as advance representative, making his third season with this company.

Marie Kinzie has resigned from the cast of An American Gentleman.

Munro and Sage's Prisoner of Zenda broke all records at Birmingham, Ala., last week. The receipts for one performance amounted to $1,028.



LORIMER STODDARD

IN OTHER CITIES.

SAN FRANCISCO.

Stuart Robson at the Columbia was still the star attraction in town 4-10. Oliver Goldsmith ran until 7. It is seldom we have the pleasure of seeing so good a play, and so far the co. that offered it, well, many a day will pass before we forget Stuart Robson as Oliver Goldsmith, Stephen Grattan as Edmund Burke, H. A. Weaver, Sr., as Dr. Johnson, John E. Henshaw as David Garrick, Jeffreys Lewis as Mrs. Featherstone, Maude White as Mary Horneck, and Ellen Mortimer as Catherine. She Stoops to Conquer was put on 7-11, with Robson as Tony Lumpkin. We would welcome another week of it. Frank Daniels 11-17.

Where Baby Are You was on at the California 4-10. It was presented by a well balanced co. and was very well attended in spite of political excitement. It is a bright, clean little farce, and is very laughable. Francis Hope played the part of the artist very cleverly, and showed considerable tact in managing a part that might be easily overdone. Ellena Moris did some good character work as a servant. Lew Newcombe was amusing as the football player, and Roy Foster was good as his chum. Fred Hearn as the artist's uncle was very good and some of the best German impersonation we have seen was furnished by Fred Runnels. Franklyn Gale is a charming actress, with a stunning figure, and she played the sweetheart model very cleverly. Mabel Meredith and Alice Williams were pleasing. Allan Tolliver was acceptable as Geoffrey Morton. Royal Marine Band of Italy 11.

The Lost Paradise at the Alcazar 3-12 filled every seat nightly. This is a very old play to San Franciscans, but frequent repetition has not served to wear it out, and it still retains its popularity. Howard Hall as Reuben Warner won many new admirers. Howard Scott gave an excellent portrayal of Ralph Standish, and Clarence Montaine made a very successful study of the part of Andrew Knowlton. Edwin Emery was full of spirit as Bob Appleton, and Clarence Arper was acceptable as Mr. Fletcher. George Webster played with his usual vigor as Schwartz. Ernest Howell furnished another one of his old men, for which he has a local reputation. Ada Lewis made the hit of the play in the part of Cinders. Juliet Crosby was very good as Nell, as also were the other members of the cast. Carlyle Moore, George Nichols, Frank Opperman, Guiba Dandet, and Stella Razeto.

T. Daniel Frawley for his farewell week sprung a new play on us at the Grand 5. It was written by Sydney Rosenfeld, and entitled The Divorce Colony. It concerns a number of persons who have gone to South Dakota to take advantage of the loose divorce laws in undoing their matrimonial knots. It is certainly not a success; it lacks depth, point and color. The Frawley co. struggled to make it interesting. Alice Johnson, the new member of the co., was very much praised for the refined, artistic manner in which she handled the leading role. Mary Van Buren was well cast in a light comedy part. T. Daniel Frawley was very good in the part of the New York lawyer. Harrington Reynolds and Frank Matthieu had parts well suited to them. Harry Cashman scored a great hit by his clever portrayal of an old man, and Manager Frawley has decided to retain him as a member of the co. Phoss McAllister was very acceptable in her part. The other members of the cast were Pearl Landers, Minnette Barrett, Herbert Ashton, Edward Ware, Reginald Travers, Wallace Shaw, Edward Lawrence, Clarence Chase, and Charles Edler. The Maurice Grau Grand Opera co. will open 12, and everything foretells the most successful season San Francisco has ever had.

King of the Opium Ring completed a successful second week at the Alhambra 11. This play broke all records in point of business. Agnes Williams and Frank Hayes, as the highbinder, have established themselves as prime favorites. Mr. Hayes is a former Frisco boy. A Young Wife 11. The Cogill-Cooper Comedians were very well received at the Alta 3-12. They presented The Green-Eyed Monster, a three-act comedy, in good style. Charles W. Cogill, Fred Cooper, Georgie Woodthrop, and Daniel Dougherty were all very clever in their respective parts, and the rest of the cast gave excellent support.

The Opera co. at the Tivoli played Otello, Carmen, and Il Trovatore 5-12 in their usual masterly style. Crowded houses. DE GUY SIMPSON.

JERSEY CITY.

Hearts of Oak at the Academy of Music 12-17 did a good business. The play appeals to the popular fancy and is thoroughly enjoyable. It was staged in an excellent manner, the scenery was good and the co. an able one. E. P. Sullivan as Terry Donohoe is a clever actor and in his scenes with Chrystal was strong. James Horne as Ruby Darrell was manly, and he was all that could be desired in the part. Nat Jones as Owen and Thomas Hunter as Uncle Davy were capital. Sarah Whiteford as Chrystal, Marie Adair as Aunt Betsy, and Elliot Enneking as Tawdry were also clever. Margaret Cecil as little Chrystal was one of the hits of the cast. A fine quartette—Sidney Craven, Harry Hubbard, Clinton Maynard, and Leon Parmet—rendered pleasing selections. A Hot Old Time 19-24. Siberia 26-Dec. 1.

Through the Breakers was the offering at the Bijou Theatre 12-17 to flattering houses. The play is presented in a complete manner. The telegraph scene, the run through the breakers in a swinging basket, the telegraphing on a bedpost, are all effective climaxes to exciting acts. A number of curtain calls were given. The co. is not as strong as last season, but it gives satisfaction. Commendable is the work of J. H. Cossar, Agnes Ardeck, Fanny Tantis, Charles Stewart, Joseph P. Keefe, Lizzie Morgan, Frank Rose, Edward Trevor, Arthur Magill, Henry Levian, John Saphore, Henry Hof, and Amanda Wellington. The comedy work was well taken care of by Fannie Yantis and Charles Stewart. The Great White Diamond 19-24. The Gamekeeper 26-Dec. 1.

H. F. Stone, of Newark, has organized a juvenile co. to play U. T. C. in the towns of this State and elsewhere. He has engaged sixteen children, ranging from six to fourteen years of age, many of whom do specialties. Amy Stone has been the coach.

Peter Graham, Thomas Maher, and William Quirk, well known here as amateurs, have joined the Smith's Wife co., now touring Canada.

John P. Fields is reorganizing his minstrel co. for a road tour.

Treasurer Harry Hogan, of the Bijou Theatre, won an election bet from his assistant, Harry Nelmes. The loser bought and wore one of the loudest shirts ever made, of inch stripes red and white alternately. The orchestra struck up "Hot Stuff" when Mr. Hogan entered the theatre at rehearsal 12.

The Till Family Rock Band Concert co. will leave here 16 for a four weeks' tour through New York and Pennsylvania.

Clara Joel, the leading woman of the A Romance of Coon Hollow, received a warm reception while that show was at the Lyric Theatre, Hoboken, 1-3. Miss Joel lives in this city and made her debut as Little Buttercup in H. M. S. Pinafore when it was produced in Hoboken four years ago under the direction of Mrs. H. F. Soulier. Miss Joel was the recipient of numerous floral offerings.

The Kaltenborn Quartette appeared here 16.

Mr. and Mrs. Gus Hill were guests of Manager John W. Holmes at the Bijou Theatre 15.

Business 5 to: Academy, very good; Bijou, good; Bon Ton, big.

Florence Bindley and her husband, Charles F. Dittmar, are expected home here 21.

Frank Colton and his donkeys, of this city, are being featured with McFadden's Row of Flats. Mr. Colton has a new act. WALTER C. SMITH.

MILWAUKEE.

At the Bijou 11 The Convict's Daughter was the new week's bill, and was received favorably by a large audience. Though familiar to some old theatre-goers under another title, the play was new to the majority, and unmistakable signs of approval were freely manifested. The stage effects were excellent, and Frank Russell, in the role of the tramp-convict, scored a hit. Priestly Morrison, Ada Zell, and Nellie Florede were noticeable for good work. Shore Acres 18-24.

McFadden's Row of Flats was the attraction at the Alhambra 11, and the lovers of the ultra-farcical were out in force. The performance was decidedly good, and well merited the plenteous applause bestowed upon it. The musical numbers were good, and a capable chorus rendered the selections with success. The specialties were the best feature of the performance, and were roundly applauded. Arthur J. McWaters, John Price, Alonzo Lang, Bobby Rawlston, Jerry Sullivan, Jennie Lamont, and Grace Tyson deserve special mention. A Female Drummer 18-24.

The Thanhouser co. gave a pleasing performance of Captain Letterblair at the Academy 12 before a good house. Eugene Moore played the title role with success, and Eva Taylor achieved a pronounced hit as Fanny. William Yerance played Seton, the quiet old lawyer, to the life; Colin Campbell deserves special praise for a faithful and artistic portrayal of the old Dean; R. C. Chamberlin and Lee Baker were admirable in character bits. Edgar Baume played the villain with emphasis. Albert Morrison did conscientious work as Pinckney, and Kate Woods Fiske and Eugenie Hayden were clever. The stage settings were exceedingly pretty and tasteful, and the players were recalled a number of times. Julius Caesar 19-25, with Frederick Paulding as Cassius.

Die Karlschueler was beautifully played by the stock co. at the Pabst Theatre 11 before a large and well pleased audience. Koenig Krause will be given 14 and Die Goldgrube 18. A magnificent production of Faust is in preparation. At the Pabst 13 Burton Holmes lectured on Oberammergau in 1900 before one of the largest and most select audiences that ever assembled in that comfortable playhouse. The lecturer's words and illustrations were most interesting, and many expressions of regret were heard that this was the last lecture of the series.

At the Davidson Miss Hobbs 11-14. A Runaway Girl 15-17. Creston Clarke 18-21.

Walter Goodrich, a prominent amateur of this city, has been engaged by Manager Thanhouser, and will make his professional debut 19 in Julius Caesar.

CLAUDE L. N. NORRIE.

LOUISVILLE.

The Sorrows of Satan was at Macauley's 8-10. Of the cast, Edward R. Mawson, Julian and Plymouth Rae, and Marie Curtis are deserving of mention. Quo Vadis 12-17 was handsomely staged and adequately rendered. Arthur Forrest and Samuel Edwards appeared to special advantage as Petronius and Nero respectively. Robert McWade, the veteran comedian, scored a distinct hit as Chilo. Louis James and Kathryn Kidder 19-24.

The Avenue enjoyed another prosperous week 11-17 with On the Stroke of Twelve. A large co. rendered the stirring play satisfactorily. Robert B. Mantell 18-24.

The Moffett-Eagle Stock co. 12-17 offered The Hunchback. Robert Wayne was seen to advantage as Master Walter, and Oscar Eagle as Sir Thomas Clifford, while Esther Lyon and Madeline Lack played acceptably the parts of Julia and Helen. The success of the production, however, was made by Robert McWade, Jr., as Modus. Business good.

At the Auditorium The Manager 15, 16. The Kilties Band 22.

The formal dedication of the Elks' lodge room at the new home 12, bringing out the full membership of Louisville Lodge No. 8, now one of the largest in the country.

Theodore Thomas has complimented the Louisville Philharmonic Orchestra by presenting it with his arrangement of Don Giovanni.

Boyle Woolfolk of New York, author and composer of The Manager, has arrived in the city, his former home, to conduct the final rehearsals.

Clarence Eddy gave a recital here 9, receiving high praise from the local critics. Miss Vesey, a contralto soloist, assisted.

F. Hopkinson Smith will lecture here 20 under the auspices of the Louisville Lyceum Bureau.

Ernest L. Arend, late dramatic critic of the "Courier Journal," has recovered from his recent illness and is again engaged in journalistic work.

Charles L. Stone has been appointed to succeed the late Colonel C. P. Atmore as General Passenger Agent of the Louisville and Nashville Railroad. Mr. Stone was formerly connected with a Chicago line and has a wide acquaintance among professional people. CHARLES D. CLARKE.

INDIANAPOLIS.

Business shows a decided improvement at all houses since the election. Attractions have been far above the average and the box receipts have responded accordingly.

Modjeska gave Mary Stuart and King John 7 at English's. The plays were handsomely mounted and her support was fully up to the Modjeska standard. Her Mary Stuart gives more opportunities than does Constance in King John, though in the mad scene of the latter she does as strong work as in any character of her large repertoire. In the support, honors were divided between Mr. MacLean as King John, Odette Tyler as Prince Arthur, and Barry Johnstone as Faulconbridge. The House that Jack Built should be a big winner, judged by the warm reception with which it was greeted 9, 10. Altogether it presents a harmonious whole with Thomas A. Wise, Alfred Kline, Annie and Jennie Yeamans, and Brandon Douglas at their best; not forgetting the delicious Japonica of Anita Bridger. Anna Held in Papa's Wife brought out heavy houses 12, 13. Charles A. Bigelow scored heavily. Minnie Seligman 15-17.

The Grand Stock co.'s production of Diplomacy 5-10 was the best yet made this season, and left little to be desired, as the characters were admirably cast. It is observed that as the season progresses the co. is molding itself into a first-class working organization. Business at this house is improving, and it is evident that Indianapolis people are determined to sustain by their patronage the efforts of the management and cast. Sweet Lavender opened 12-17 to large business.

At the Park, Hyde's Comedians closed a heavy week 10. The co. is strong in specialties, and with Rose Coghlan, and Helene Mora as topliners, filled the house at each performance. The Behman Show, with the Cohans, who are prime favorites here, opened for a week 12 to big business.

Manager Ziegfeld, of Anna Held's co., wired William Jennings Bryan from here, offering a salary of ... for his appearance in Papa's Wife.

WILLIAM BLAKEMAN.

PITTSBURG.

The Way to Win a Woman was put on by the Grand Opera House Stock co. 12-17 and was enjoyed by large audiences. William Ingersoll played the part of Harry Halward excellently. Victory Bateman, as Madge Carruthers, was fully equal to the requirements of the role. Her gowns were beautiful. Benjamin Johnson portrayed Dan Graham with strength and virility. Alice Gale as Mrs. Carruthers, acted her part well, as always. Thomas W. Ross as Archie Philbrick, and Lorle Palmer as Enid Elphick enacted a delightful little love affair acceptably. The other members of the cast, including Lida McMillan, Joseph Woodburn, Willis Martin, Edward Poland, and George Soule Spencer in important roles, were satisfactory. Never Again 19-24.

Chauncey Olcott began his second weeks' engagement at the Bijou 12. Mavourneen was the bill. Emil O. Wulff, director of the Bijou orchestra, arranged a special and appropriate programme for his orchestra. Williams and Walker 19-24.

The Herbert Stock co. gave a good production of F. F. C. at the Penn Avenue Theatre 12-17.

The Rostonians were at the Alvin 12-17, presenting The Viceroy, Robin Hood, and The Serenade. Next week, All on Account of Eliza.

The Allegheny Musical Association gave Sir Jules Benedict's dramatic cantata, St. Cecilia, at Carnegie Music Hall, Allegheny, 13. The soloists were Florence Edna Wiley, soprano; Winifred Reinhard, contralto; Marx C. Baker, tenor, and Frank M. Stephenson, baritone. Stella M. Bauer was accompanist, and W. A. Lafferty, director.

Theodore Rentz, principal of the violin department of the Carter Conservatory of Musical Art, gave a recital 8, assisted by Olive A. Beech, soprano, and Elizabeth McNally and Mary Geyer, pianist.

Gertrude McMillan, teacher of elocution at the Pittsburg Conservatory of Music, gave a recital at the recital hall 12. Her readings included "The Battle of the Strong" and "Room Forty-five."

The third and fourth concerts of this season of the Pittsburg Symphony Orchestra were given 16, 17, at Carnegie Music Hall. Fannie Bloomfield Ziesler was the soloist. L. W. MENDENHALL.

ST. PAUL.

The Princess Chic, presented at the Metropolitan 11-14, is decidedly one of the most pronounced hits of the local theatrical season, and is as attractive a musical production as St. Paul has seen for some time. The opera is splendidly mounted, richly and superbly costumed. The music is tuneful and the story is admirably interpreted. Marguerite Sylva has a winsome, attractive personality, a full, rich voice. She makes a charming Princess Chic, a role that enables her to display her abilities as an actress as well as a vocalist. Mathilde Preville is pretty and attractive as Lorraine. Agnes Paul has a sweet, clear singing voice and scored in the role of Estelle. Winifred Blake's Duke of Bergundy was strong. Frederick Knight's pleasing voice was heard to advantage in the role of Francois. Thomas C. Leary as Chambertin, Nell McNeil as Pommard, Joseph C. Miron as Brevet, and Walter A. Lawrence as Braban are fun makers. They are clever comedians and in the specialty song received many recalls. At the White Horse Tavern 15-17. The Royal Box 18-21.

At the Grand Opera House A Stranger in a Strange Land was presented by a capable co. 11-17 to crowded houses. It is a very funny and laughable farce. William Friend did very clever work in the role of Jack Thorndyke, and was ably assisted by Joseph Cusack as Ta-Ma-Nee. Beatrice Norman as Alice Wellington was charming. E. J. Mack as John Boker was good. May Anderson carried the part of Mrs. Barton Holcombe cleverly. Charles Drake as Mr. Charles Dudley, Frank J. Gorman as Watson Charles N. Lum, Frank Donnelly, Charles Deland, Orille De Lano and Estelle Wilmott filled their roles very acceptably. McFadden's Row of Flats 18-24.

The two concerts given by the Chicago Orchestra, conducted by Theodore Thomas, at the People's Church 9-12 were a musical treat to St. Paul music lovers. A varied programme was presented.

GEORGE H. COLGRAVE.

NEWARK.

Madame Butterfly and Naughty Anthony is the double attraction at the Newark 12-17. Valerie Bergere is seen to advantage in both plays. Charles E. Evans scored a hit in Naughty Anthony. Co. opened to a packed house for a local benefit. Herbert Kelcey and Effie Shannon will present for the first times My Lady Dainty 19-24. The Village Postmaster with Archie Boyd in the title part at the Empire 12-17. Several changes have been made in the play since its last appearance here. The familiar story was effectively portrayed by a competent co. Le Voyage en Suisse 19-24.

Manager Jacobs and the Columbia Stock co. again distinguished themselves 12-17 with an elaborate production of The Great Ruby. Maud Edna Hall on her first appearance as leading woman made a decidedly favorable impression. All the members of the co. deserve credit for their performance. The realistic scenes of the piece provoked much applause.

The Lost Paradise drew good houses at the New Century 12-17. Una Abell Brinker, O. R. Nee, John Waldron, Virginia Jackson, Raymond Copp, and Victor Moore were prominent in the cast. The stage settings were adequate. East Lynne 19-24.

C. L. Robinson, late of the Castle Square Opera co., is on the staff of the New Century as representative.

George Turner, doortender and press agent of Waldmann's, is ill with the grip.

Virginia Jackson was the recipient of many remembrances from her friends while here 12-17. As Cinders in The Lost Paradise she made an emphatic hit.

C. Z. KENT.

DETROIT.

Modjeska and Anna Held divided the week at the Detroit. Modjeska offered King John, Mary Stuart, and Lady Macbeth. Her Constance in King John attracted the most interest. Her presentation of the role is intensely interesting. Odette Tyler, who assumes the role of Prince Arthur, is graceful and displays ability. R. D. McLean as King John made as cowardly and cruel a monarch as one could expect. Max von Mitzel as Hubert was admirable. Barry Johnstone played Faulconbridge with spirit and humor. Julius McVicker as the Cardinal, and Mrs. Henry Vandenhoff as Queen Elinor were excellent. Anna Held 15-17. Blanche Walsh 19-24.

The most notable attraction of the season at the Lyceum is Engenia Blair in A Lady of Quality, 11-17. Miss Blair's portrayal of Clorinda Wildrake is admirable. Particular mention also must be made of the chief members of the cast, the Osmonde of C. Harry Robertson, the Sir John Oxon of James Carewe, the Chaplain of Frederick Backus. Edmund Mulkay, Eleanore Montell, Charles F. Keane, Percy Cooke, Frederick Ellis Duff, and Katherine De Barry handled the other roles capably. The Heart of Maryland 18-24.

At Whitney's Lost in the Desert opened 11 to large audience. It is a thrilling melodrama and well acted by Edwin Walter, Orlin Kyle, Phineas G. McLean, Louis Thiel, Van Dyke Brooker, Albert C. Davis, Miss Christine Langford, and Ida Brever. At Piney Ridge 18-24. FREDERICK KIMBALL.

TORONTO.

Blanche Walsh presented More than Queen at the Grand 12, but failed, in the popular estimate, to equal Julia Arthur's performance of Josephine. The Christian 19-24.

The Telephone Girl was the attraction at the Toronto 12. The performance is superior to that presented at the Grand earlier in the season, and the audiences have been large and pleased. Harry Hermsen and Mabel Hite make decided hits. Margie Ford, Winfield Douglas, and John J. Magee, who handles the other principal roles, were all that could be desired. The specialties of Ford and Douglas were a feature. Reaping the Whirlwind 19-24. The Honest Blacksmith 26-Dec. 1.

The Valentine Stock co. gave an admirable presentation of Romeo and Juliet at the Princess Theatre 12, but business was poor. Meta Maynard's Juliet was delightfully buoyant and romantic, and Jack Webster as Romeo was very clever. Louis Bresee and Osborne Searle were both excellent. The Silver King 19-24.

The new opera house at Stratford will open about Dec. 21.

The new theatre at London, which is controlled by Ambrose J. Small, of Toronto, will have, when completed, one of the largest stages in Canada, the depth alone being 46 feet.

John M. Cooke will shortly produce Owen Davis' new melodrama, The Dawn of Hope. J. V. McAREE.

MINNEAPOLIS.

At the White Horse Tavern returned to the Metropolitan Theatre for a brief engagement 11-14, opening to fair business. The cast was good throughout, the work of Frederick Bond, Fred Summerfield, George Friend, Charles Hurford, Louis Albion, Ada Curry, and Charlotte Crane being especially praiseworthy. The Princess Chic 15-17.

At the Bijou Opera House Sis Hopkins opened for a week 11. Rose Melville, in the title-role, made an emphatic hit. Her support, with one or two exceptions, was not above the ordinary. A Stranger in a Strange Land 18-24.

Theodore Thomas and his splendid orchestra opened the musical season at the Lyceum Theatre 9 before a large and brilliant audience. Mrs. W. N. Porteous, a rising young contralto of this city, was the vocal soloist and acquitted herself admirably. The orchestra was, as usual, almost incomparable.

Carolyn Clawson, leading woman of At the White Horse Tavern co., was unable to assume her part during a part of the engagement here, because of illness.

The advance sale of seats for the engagement of the Grau Opera co. at the Exposition Auditorium, opened 12. The indications are that large audiences will be the rule. F. C. CAMPBELL.

MONTREAL.

Siberia opened at the Academy to fair business 12. It is beautifully staged and interpreted by a capable co. Eugenia Bressler as Sara, Florence Lytell as Marie, and John Terris as Naigoff are all deserving of mention. What there is of comedy is fairly well done by Edgar Foreman and Julia West. Sporting Life 19-24.

The Grose Stock co. at Her Majesty's presented Leah the Forsaken 12-17. The opening was light. Minnie Radcliffe in the title-role performed a difficult task with her usual capability. Arthur Elliot made the most of the thankless part of Rudolf. Gaston Mervale was good as the Apostate Nathan, and John Ravold did well as Father Lorenz. Elsa Wylde made a sweet Madelena. The scenery and costumes were appropriate, but the stage-management at the first performances left something to be desired. Ours 19-24.

The Imperial Burlesquers are playing to enormous business at the Royal 12-17. The two burlesques are funny and the olio is excellent. Mention may be made of Richmond and Clements, Josie Leroy, Conroy and Keeler, and the Keely Brothers. The Gamekeeper 19-24. W. A. TREMAYNE.

NEW ORLEANS.

The Silver King was the offering at the Grand Opera House 11-17 and the usual crowded houses were in attendance. Maurice Freeman in the title-role was forceful. Lavinia Shannon in the role of the wife was sympathetic and artistic. J. M. Salmolin, Thomas J. Grady, Hugh Gibson, L. O. Hart, and Blanche Seymour and Anna McGregor also deserve honorable mention. Hands Across the Sea 18-24. Faust 25-Dec. 1.

Thomas Q. Seabrooke and a capable co., presenting The Rounders, appeared at the Tulane Theatre 11-17 and made a good impression. Mr. Seabrooke is as funny as ever. Will C. Mandeville, Irene Perry, Jeannette Lowrie, Bertha Waltzinger, and Crissie Carlyle were excellent, and the rest of the large cast was capable. The Christian 18-24. James and Kidder 25-Dec. 1. Stuart Robson 2-8.

Ward and Vokes on their annual visit here were a good drawing card at the Crescent 11-17 in The Floorwalkers. The performance as a whole is worth seeing. Faust 18-24. Murray and Mack 25-Dec. 1.

J. MARSHALL QUINTERO.

SEATTLE.

A Stranger in New York opened at the Seattle Theatre Sept. 28 and played four nights to capacity. George Faulfner, Jr., in The Man from Mexico did good business 1-3. The receipts of the two cos. for the week exceeded $4,000. The Grau Opera co. opened for a week 4 and played the first and election nights to S. R. O.; the rest of the week to capacity. A Trip to Chinatown 11. At the White Horse Tavern 15.

Gorton's Minstrels did good business at the Third Avenue Theatre Oct. 28-3. A Hot Old Time to capacity 4-10.

At the Grand Opera House Oct. 29-3 Frank Tannehill, Jr., was seen in A Young Wife to good business. Uncle Josh Spruceby 4-10, good business. Bijou Theatre co. 11-17.

Manager Howe, of the Seattle Theatre, comments upon the remarkable fact that election night all three playhouses in Seattle played to standing room. All the theatres had the election returns read from the stage, however, and had advertised the fact in advance. C. E. BLETHEN.

COLUMBUS.

The House that Jack Built did a fair business 7, 8 at the Southern. The cast was excellent, the work of Thomas A. Wise being exceptionally commendable. Al. H. Wilson did fairly well 9, 10, though The Watch on the Rhine is hardly up to the standard of this theatre. Minnie Seligman presented When a Woman Loves to rather light business 13, 14. The star did excellently and the supporting cast was adequate, but the play did not please. The Empire Vaudeville co. 15-17. Gertrude Coghlan 19, 20. Macklyn Arbuckle 21, 22. Marion Manola 23, 24.

At the High Street Hello, Bill did well 8-10. It is an excellent comedy and presented by a good co. A Homespun Heart to large business 12-14. The play is well constructed and is interpreted by a competent co. Mrs. R. O'Shaughnessy 15-17. Faust 19-21. A Tin Soldier 22-24.

The Indian Maidens co. did fair business at the Grand 12-14. The co. was only fair. An American Gentleman 19-24. J. B. DAVIE.

PORTLAND, ORE.

A Stranger in New York at the Marquam 4-10, with the Mc'or Sisters and Sam Marion as the leading features, was well patronized.

Cordray's did good business 4-10 with The Hottest Coon in Dixie. A Hot Old Time, with John W. Jess as Larry Mooney, opened for a week 11 to S. R. O.

Frank Tannehill, Jr., with a first-rate co. in A Young Wife drew full houses at every performance 4-8 at the Metropolitan. Mr. Tannehill as Horace Greengage Dobbins gave a most natural delineation. Ethelyn Palmer did well as Ethel Douglas. Barnes' Dog-Pony Show 9, 10 entertained three housefuls.

The Royal Marine Band of Italy concluded its very successful engagement at Portland in the Oregon Industrial Exposition building 4, 5 with three grand concerts.

Roy Crawford is the new treasurer of the Metropolitan. M. D. Jacobs is the head usher.

O. J. MITCHELL.

PROVIDENCE.

Theodora was presented at the Providence Opera House 12-17 by Melbourne MacDowell and co. Daniel Sully in The Parish Priest 19-21. Zaza 22-24.

At the Empire 12-17 The Girl from Maxim's was given. Royal Lilliputians 19-24.

Infantry Hall held a large audience of music lovers evening 14, it being the opening of the nineteenth season by the Boston Symphony Orchestra in this city. Conductor Gericke has the same fine organization and a brilliant programme was rendered. Eva Kileski, soprano, was the soloist here and made a very favorable impression. The season promises to be a good one. The second concert will be given Dec. 19.

HOWARD C. RIPLEY.

OMAHA.

The Alice Nielsen Opera co. in The Singing Girl and the Fortune Teller drew two large audiences at the Boyd 9, 10. The opening performance breaking the house record. The ... could be wished for; the music ... and the principals were in good ... chorus was strong, and the stage settings ... generally good. A female ... from well. Helen ... is acceptable. The play is ... The ... JOHN H. ROSSITER.

DENVER.

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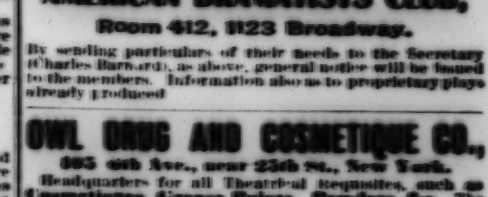

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): The Christian had excellent business 5, 6 and won favor. Mathews and Bulger in The Night of the Fourth provoked hearty applause from a big house 7. The Prisoner of Zenda was enjoyed by a large audience 8. Innes' Band 13. Murray and Mack 15. The Rounders 21. Louis James and Kathryn Kidder 22. Ward and Vokes 23. Rupert of Hentzau 24. Brandt's Dramatic co. 26-Dec. 1. Town Topics 29. Barbara Frietchie 6.——AUDITORIUM (Ben S. Theiss, manager): A Trip to Tramptown had good business and pleased 9, 10. Hoyt's Comedy co. 12-17. The Belle of Manila 19, 20. Night Owls 21, 22. Quo Vadis 23, 24. Anna Eva Fay Dec. 3-8.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Perschi-Beldini co. presented A Woman's Love, The Old Judge, A Georgia Cracker, Sapho, A Man of Honor, The Two Orphans, and Domestic Felicity to good business 5-10. Perschi-Beldini and James G. Morton are old favorites. Co. strong. Will play return 14. Olympia Opera co. (return) 17.——MONTGOMERY THEATRE (S. E. Herscher and Brother, managers): A fair audience greeted Mathews and Bulger in The Night of the Fourth 6. The Christian pleased good house 7. A Strong co. presented The Prisoner of Zenda to good business 10. Conterno's Band 12-14.

MOBILE.—THEATRE (J. Tannebaum, manager): Mathews and Bulger in The Night of the Fourth 5; excellent entertainment; business large. Walter Jones, Norma Whalley, and Josie De Witt scored. The Christian 9, 10 pleased large business. Aubrey Dramatic co. 12 and 14-17. The Prisoner of Zenda 13.——ITEM: A pleasant feature of this season at the New Theatre is an excellent orchestra under the direction of John T. Kern, Jr.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Too Rich to Marry 7; excellent co; good business. The Christian 8; good and pleased audience. The Prisoner of Zenda 9; big business; performance good. Perschi-Beldini co. 15-17. Murray and Mack 22; Rupert of Hentzau 23. Faust 27.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Innes' Band 13; large audience pleased. Morrison's Faust 16.

DECATUR.—ECHOLS' OPERA HOUSE (F. P. Littlejohn manager): A Trip to Tramptown 12; good house. The Belle of Manila 17.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): West's Minstrels 7; good business; performance satisfactory. Leon Herrmann 8; fair house; audience satisfied. Harry Corson Clarke 13. Georgia Minstrels 16. The Stowaway 20. Stuart Robson 21.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): Leon Herrmann to big business 10, 11; pleasing performances. Harry Corson Clarke 14. Richards and Pringle's Minstrels 16, 17. Stuart Robson 19. The Stowaway 21, 22.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): Harry Corson Clarke 15 and 19. Richards and Pringle's Minstrels 18. The Stowaway 23.

ARKANSAS.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Mistakes Will Happen 8; good performance; fair business. Sherlock Holmes 9. Zazu 12. A Black Sheep 15. Field's Minstrels 16. A Midnight Bell 17. Innes' Band 19.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Mistakes Will Happen 6; fair house; appreciative audience. Sherlock Holmes 7. Zazu 9. Robert Downing 13. Field's Minstrels 14. A Black Sheep 17. 'Way Down East Dec. 4.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Field's Minstrels 12 pleased a packed house.——ITEM: After the performance Manager Doherty gave a supper to Field's Minstrels.

MORRILTON.—OPERA HOUSE (N. T. Hawkins, manager): Travers-Vale in After the War 9; large and pleased audience. Luther Mansbip 12.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): West's Minstrels to large houses 4, 5. Richard Jose and Billy Van earned their hearty welcome. Leon Herrmann 12-14. Stuart Robson 15-17. A Young Wife 19-21.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Rogues' Comedy as presented by the Oliver-Leslie co. had a big majority 4-10. Catherine, with Anne Sutherland, 11-17.——HAZARD'S PAVILION: Maurice Grau Grand Opera co. sang La Boheme, Romeo and Juliet, and Lohengrin 9, 10 to large and brilliant audiences. Nellie Melba, who is a prime favorite here, received an enthusiastic welcome, as did Lillian Nordica. The short season was a grand success.——ITEM: Manager Burry Wyatt has been elected a life member of the Elks.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Brown's in Town 2; fair house. Whitney and Knowles' Quo Vadis 5; large and pleased audience. Lee, hypnotist, 7-12. Whose Baby are You 13. Stuart Robson 14. Beach and Bowers' Minstrels 19. Leon Herrmann 22. Royal Marine Band 24. Boston Lyric Opera co. 26. Richards and Pringle's Minstrels 29.

OAKLAND.—MACDONOUGH THEATRE (Gottlob, Marx and Co. lessees): Boston Lyric Opera co. 5-10; fair audiences; audiences pleased. Stuart Robson 12.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. presented Fallen Among Thieves 4-10; fine production; large houses. Hamlet, with Stevens in the title-role, 11-17.

PORTOLA.—ARMORY OPERA HOUSE (N. C. Fedley, manager): Jessie Shirley co. to good business 5-10, presenting A Sheaf of Arrows, For Liberty and Love, The Country Girl, Mesha, Little Lord Fauntleroy, and At the White Lion. Miss Shirley scored a distinct success as the Country Girl.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): Ellsford co. Oct. 29-10 had a successful engagement. Repertoire: The American Girl, The Blue and the Gray, The Two Sisters, Beacon Lights, The Charity Ball, and The Fatal Card. Beach and Bowers' Minstrels 14, 15.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): West's Minstrels 1; full house; excellent performance. Davis' U. T. C. 6; S. R. O.; performance fair. Brown's in Town 8; fair business; first-class performance. Leon Herrmann 16.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): West's Minstrels 2; S. R. O.; fine performance.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. X. Nye, manager): A Day and a Night 5; capable co.; business fair. Frank Daniels co. 6 to capacity in The Ameer. Mr. Daniels' part was well taken by William Corliss. Neill co. in A Bachelor's Romance 10; good business; co. well balanced. A Bell Boy 12. Frederick Warde 14, 15. King of the Opium Ring 17. Alice Nielsen 20. Quo Vadis 23.——ITEM: Maud Courtney will sing for charity 16. Miss Courtney has been resting for the past two months at Manitou Springs and will leave shortly for New York.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sharpless, manager): Frank Daniels co. 5 in The Ameer to S. R. O. William Corliss took the part of the Ameer and thoroughly pleased the audience. A Day and a Night 6 pleased large house. Where is Cobb 8; small audience; good performance. James Neill co. 9 in An American Citizen to good business; performance excellent.

CRIPPLE CREEK.—GRAND OPERA HOUSE (O. R. McArthur, manager): Where is Cobb 6; performance good; small house. James Neill co. in An American Citizen 8; excellent co.; house crowded. A Bell Boy 11; good co.; small house. Frederick Warde 16, 17. Kelly's Kids 18. Quo Vadis 20, 21. A Hindoo Hoodoo 24. King of the Opium Ring 25.

FLORENCE.—OPERA HOUSE (O. Simpler, manager): Fano Farrell co. 5-10; S. R. O.; excellent co. A Bell Boy 11. Two Merry Tramps 17. Kelly's Kids 20. A Hindoo Hoodoo 27. A Trip to Chinatown 29.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. [illegible], manager): A Day and a Night 9. [illegible] King of the Opium Ring 13.

[illegible] OPERA HOUSE (Dave [illegible] manager): [illegible] canceled. Two [illegible]

[illegible] Heaton, manager): Charles F. Weller [illegible]

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (B. F. Parsons, manager): Madame Butterfly and Naughty Anthony 8; large and appreciative audience. Neil Burgess in The County Fair pleased good audience. 9, 10. Ernest Von Dohnanyi 13 gave a delightful piano recital. Francis Wilson 14, 15 in The Monks of Malabar to large attendance, that applauded at intervals. The opera was lacking in original situations. Prominent in the co. were Van Rensselaer Wheeler and Madge Lessing. The Doctor's Warm Reception 20. Theodora 21. The Cadet Girl 22. Lulu Glaser 23, 24.——OPERA HOUSE (Jennings and Graves, managers): Al. Reeves co. 5-10; good audiences and performances. Charles E. Blaney's new melodrama, An African King, opened its season 12-14 to large houses. The scene is in South Africa. Boers and English are in a continuous mix-up, and naturally truth and heroism triumphs, and villany is throttled. The co. is first-class in every respect, and the special scenery realistic. Other People's Money 15, 16. The Heart of Chicago, A Young Wife 19-21. Parisian Widows 22-24.——FOOT GUARD HALL: The Chimes of Normandy (local) was well rendered 8-10 to large attendance.——ITEMS: F. E. Dayton, of Liebler and Co.'s press staff, is home on a brief rest.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Naughty Anthony and Madame Butterfly 5; the former lacked the merit of the Japanese idyl. The Brownies in Fairyland (benefit Bridgeport Boys' Club, by local talent) 10 to good business. Katherine Rober opened in Killarney 12 for a week of repertoire, including A Heroine in Rags, Sapho, Romeo and Juliet, Madame Sans Gene, Moths of Society, Quo Vadis, Pawdon, and A Nutmeg Match; business excellent. Lulu Glaser 19. Burton Holmes 20, 27, Dec. 4, 10, 17. Hi Henry's Minstrels 21. Mrs. Le Moyne 22. Arizona 26.——SMITH'S THEATRE (Edward C. Smith, manager): Of noteworthy excellence was Harry Glazier's production of The Three Musketeers 8-10; business first-rate. Elroy Stock co. opened 12 for a week in Ups and Downs of Life, followed by Sapho, on the Coast of Maine, and Hans Hanson to very good business. Parisian Widows 19-21.——ITEMS: An odd coincidence was the underlining of Sapho by both repertoire cos. 13, each apparently trying to outwit the other. The result was packed houses in each case, though the obstreperousness expected by the audiences was not in evidence.—Manager Edward C. Smith has closed his West End residence and is wintering at the Atlantic Hotel, this city. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Florodora had its initial American performance here 9, 10, playing to fair business. Willie Edouin and his daughter were warmly greeted and scored hits. Dossett Lodge Concert 11; packed house. The Second Regiment Band, under Frank Fichtl, played well. Nora Bunnell-Bourke was the soloist. Nell Burgess 13. Francis Wilson 14, 15. Burton Holmes lecture 19. The Cadet Girl 24.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): Under the Red Robe 8-10. Aunt Hannah to good houses 12-14; excellent co. The Great White Diamond 19-17.

JANE MARLIN.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Melbourne MacDowell, supported by Minnie Tittell Brune and a good co., in Theodora 8; large and pleased audience. Gus Rublin co. gave an acceptable vaudeville entertainment 9. The County Fair 10. The Cadet Girl 21. Lulu Glaser 22.——JACQUES OPERA HOUSE (Jean Jacques, manager): A clever co. presented Aunt Hannah to crowded houses 8-10. Sawtelle Dramatic co. opened for a week 12; crowded house. Repertoire: The Victorian Queen, The Devil's Mine, The New South, A Grip of Steel, The Mask of Life, Chattanooga in '61, and A Country Courtship. Through the Breakers 19-24. The Bowery After Dark 22-24.

NORWICH.—BROADWAY THEATRE (Geo W. Jackson, manager): Our New Minister (return) 8; fair house; second hearing strengthened the good impression already made. International Operatic co. disappointed a large audience 9. Nell Burgess in The County Fair 13; crowded upper house. Mr. Burgess played Abigail Prue in his inimitable manner, and his support and scenery left little to be desired. Mrs. Le Moyne 14. Aunt Hannah 15. Elroy Stock co. 19-24.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Elroy Stock co. 5-10 closed to fair business. Nell Burgess in The County Fair 12; large business; support fair. International Operatic co. 14; enthusiastic audience. The first and fourth acts of Il Trovatore and the third act of Faust were sung most acceptably. The Heart of Chicago 16. The Bowery After Dark 17. Sawtelle Dramatic co. 19-24. A Hot Old Time 27. Arizona 28. Hi Henry's Minstrels 29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Daniel Sully in The Parish Priest 10 celebrated the twentieth anniversary of the opening of the house and was greeted by a large audience. The theatre was beautifully decorated by Professor John C. Graham, and souvenir programmes, facsimiles of that used on the opening night in 1880, were distributed. A Hot Old Time 29. Sam T. Jack's co. 22. Because She Loved Him So 24.

NEW LONDON.—LYCEUM THEATRE (Geo W. Jackson, manager): Daniel Sully in The Parish Priest 12; presentation excellent; patronage not as large as play merited. Sarah Cowell Le Moyne in The Greatest Thing in the World 13 was greeted by an audience which completely filled the house. Mrs. Le Moyne was admirable and was well supported. The County Fair 14 entertained a large audience.

MERIDEN.—OPERA HOUSE (A. Delevan, manager): Phelan Stock co. closed a successful week 10, having presented last half of week The Fatal Card, Held by the Enemy, and The Ensign; good houses. International Opera co. 13; fair business; performance satisfactory. The Doctor's Warm Reception 14; S. R. O. Miss New York, Jr., 17.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): International Operatic co. delighted a large audience 12. Two acts of Il Trovatore and the garden scene from Faust were sung. Madame Viehl and William Stephens were well received. Ulric Akerstrom, with a well selected co., presented The Doctor's Warm Reception to a good audience 13.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): The World Against Her Oct. 25; fair business and performance. Uncle Sam in China 8. Peck's Bad Boy 13; good house; audience pleased. A. A. Farland, banjoist, 14. Prince Pro Tem 19. Rockwell Dramatic co. 26-Dec. 1.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Peck's Bad Boy 9; small business; performance unsatisfactory. The Doctor's Warm Reception 10. The Heart of Chicago 19. Parisian Widows 21. Duffy's Reception 23.

SOUTH NORWALK.—HOYT'S THEATRE (G. M. Hoyt, manager): Daniel Sully in The Parish Priest 14; good performance; fair house. International Operatic co. 17. Hi Henry's Minstrels 21.

STAMFORD.—GRAND OPERA HOUSE (G. M. Hoyt, manager): Naughty Anthony and Madame Butterfly 10; crowded house; good performance. Daniel Sully 13. International Operatic co. 26.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): The Doctor's Warm Reception 11; tophenvy house; audience pleased. Side Tracked 29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Uncle Josh Spruceby 12; fair house. Burke's Vaudeville co. 13. The Village Parson 14. Thomas E. Shea co. 19-24. The Planting Arrow 26, 27. Other People's Money 29. What Happened to Jones 30.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (C. D. Burbridge, manager): Russo and Holland's Minstrels 7; splendid performance to packed house. Will play return engagement 14.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Innes' Band 7; poor business; concert excellent. Played return date 11 to big house. Mathews and Bulger in The Night of the Fourth pleased large houses 9, 10. Louis James and Kathryn Kidder 14. Faust 15. Murray and Mack 16, 17. Atlanta Lecture Association 19, 20. Ward and Vokes 21, 22. The Rounders 23, 24.——COLUMBIA (Julius and Henry De Give, managers): Klimt-Hearn co. 12 to large house; rest of week good business. Plays presented: A Nutmeg Match, The Commodore, The Fatal Card, Trilby, The Diamond Breaker, The Power of Gold, and Kidnapped. Myrkle and Harder co. 19-24.——NEW LYCEUM (R. Coley Anderson, manager): This house after being thoroughly renovated and re-decorated, will open 19 with the Columbia Opera co. for an indefinite run.——ITEM: George MacDonald will be treasurer of the Lyceum.

SAVANNAH.—THEATRE (Fred G. Weis, manager): Brannig Dramatic co. drew large audiences 5-9 and pleased. Innes' Band 10; small but appreciative audience. Louis James and Kathryn Kidder drew a full house in an excellent production of A Midsummer Night's Dream 12. Mathews and Bulger 13 in The Night of the Fourth came on a bad night, and played to small but pleased audience. Russo and Holland's Minstrels 16. Rupert of Hentzau 17. Murray and Mack 21. A Milk White Flag 22. Too Rich to Marry 23, 24. Town Topics 26. The Rounders 28. The Spider and the Fly 30.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Myrkle and Harder co. 5-10 in The Princess of Patches, Knobs o' Tennessee, Rangers of a Great City, Looking for Trouble, and The Defaulters pleased good business. Jones' Band 9 drew fairly and pleased. Morrison's Faust 12 drew good medium business. Louis James and Kathryn Kidder 13 in a magnificent presentation of A Midsummer Night's Dream; crowded house. Murray and Mack 14. A Milk White Flag 21.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Innes' Band 8 delighted a large audience. Mathews and Bulger in The Night of the Fourth 12; good house; excellent performance. Morrison's Faust 14. Rupert of Hentzau 20. Murray and Mack 22. Town Topics 23. The Rounders 28. A Milk White Flag 29.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Woodward-Warren co. 5-10 to small business in The Paymaster, A Gold Mine, The Great Diamond Mystery, Kathleen Mavourneen, and Lost in London. Innes' Band 12; large and delighted audience. Ward's Minstrels 13. Murray and Mack 14.

ALBANY.—SALE-DAVIS OPERA HOUSE: Olympia Opera co. 7-10 in La Mascotte, Olivette, Fra Diavolo, and Said Pasha; good business; audiences pleased. Quo Vadis 29.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): Myrkle-Harder co. 12-14 in A Princess of Patches, For His Sister's Sake, and Knobs o' Tennessee; fair business; good performances.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Morrison's Faust 13; good performance; large house. Ward's Minstrels 18.

BAINBRIDGE.—OPERA HOUSE (C. I. Sabers, manager): Ten Nights in a Bar Room 7; poor performance; good house.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Palmer's Ten Nights in a Barroom 16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pitney, manager): Muller Whitaker co. 7-9 in The Girl from Chili, Under Sealed Orders, and The Strange Adventures of Miss Brown; good co.; good business. Vaudeville (local) 10; light house. The Great Northwest 13. A Hindoo Hoodoo 15. A Day and a Night 16.

POCATELLO.—PAVILION (H. B. Kinport, manager): John R. Lindsay 7, 8 in Under Sealed Orders and On the Border; fair business; good co.——ITEM: The New Opera House will open Dec. 17 with the Prawley co. in Secret Service. It has two galleries and will seat 800 people.

WALLACE.—MASONIC TEMPLE (H. J. Plohr, manager): Haverly's Minstrels 7; fair house; good performance.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Griffith, hypnotist, to a large house. The Girl from Chili 9; good house and performance. A Breezy Time 20.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Belle of New York had S. R. O. 7; excellent performance. Way Down East did good business 10; co. and scenery excellent. Blue Jeans went well with a big house 11. Two Married Women 13; performance fair; business poor.——AUDITORIUM (W. E. Munger, manager): J. H. La Pearl's new co. opened in a new three-act farce-comedy, They Want Me, 11, 12 to full houses; the play was rehearsed in this city; co. fair; vaudeville features above the average.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Robert B. Mantell in A Free Lance 9; good business; play handsomely staged and well acted. Mr. Mantell, Miss Russell, and Mr. Young were excellent. Way Down East 12; S. R. O.; play warmly received. The Belle of New York 22. The Sorrows of Satan 27. Almee 28-Dec. 1.——ITEM: Manager Luttrell provided a full complement of Dee stock for 'Way Down East. Only one-night stand in this section to do so.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): A Brass Monkey 7; topheavy house; pleased audience. 'Way Down East 8; packed house; excellent performance. The Belle of New York 9 was enjoyed by large house. Blue Jeans 17. Holden Comedy co. 19-22 and 24. The Burgomaster 23.——COLISEUM (L. J. Seybold, manager): Hogan's Alley 9 pleased small house. John Dementte 19. Virginia Minstrels 23.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (A. H. Spink, Jr., manager): David Higgins in Courting at Green's pleased a well filled house Oct. 29. Quo Vadis proved pleasing to a large audience 4. A Merry Chase delighted big houses 11. The Mystic Mountain 18. Gay Masqueraders 24, 25. The Real Widow Brown 29.——ITEM: This season's business has thus far been uniformly large, owing to the energetic efforts of the new manager, A. H. Spink, Jr.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): McFadden's Row of Flats 5 pleased the gallery. A Brass Monkey 6; fair house and performance. The Belle of New York 8; large audience; performance good. 'Way Down East 9; S. R. O.; pleased audience. Keller 10; fair but appreciative house. Van Dyke and Eaton co. (return) in Across the Trail 11; record breaking business; audience pleased.

ALTON.—TEMPLE THEATRE (W. H. Sauvage, manager): Robert B. Mantell in A Free Lance 10; good house; Mr. Mantell received liberal applause; strong co. 'Way Down East 11; S. R. O.; excellent performance. A Wise Woman 12. Field's Minstrels 18. Over the Fence 23. A Lion's Heart 24. The Watch on the Rhine 25. A Run on the Bank 29. Sis Hopkins 30.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmermann, manager): David Higgins in Courting at Green's 7 was so satisfactory that Manager Zimmermann booked him for a return. The Eleventh Hour 9 had bad weather to contend with; good performance. A Brass Monkey 11; big business. William Keller Mack and Mazie Trumbull scored. Knobs o' Tennessee 19. The Waifs of New York 19.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Ferris Comedians closed a week's engagement to large attendance 10. Plays: The Finger, Just Before Dawn, The Stowaway, Falsely Accused, The Missouri Girl, and The Fatal Card. Clay Clement in The New Dominion 12; good audience pleased. 'Way Down East 14. The Murray Comedy co. 15-17.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): The Missouri Girl to a fair audience 8; mediocre performance. Miss Bobbs 7. The Eleventh Hour to fair audience 10; poor performance. The Royal Box 13. A Brass Monkey 14. Clay Clement in Walker Whiteside 19. The Princess Chic 22. The Little Minister 23. At the White Horse Tavern 24. Courting at Green's 28.

JOLIET.—THEATRE (William H. Hulshizer, manager): The Eleventh Hour 6; fair house; performance good. 'Way Down East 7; S. R. O.; performance excellent. A Brass Monkey 9 pleased a fair house. Humpty Dumpty 10 pleased a well-filled house. Midnight in Chinatown 12; poor house and performance. Shore Acres 14. The Little Minister 19.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Miss Bobbs 6. Knobs o' Tennessee pleased a fair audience 8. King of the Opium Ring 10 to capacity; fair performance. O'Hooligan's Wedding was a disappointment to a small audience 13. Blue Jeans 22. Bon Ton Stock co. 26-Dec. 1. Shore Acres 3.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Blue Jeans 10 pleased a good house. A Wise Guy 16. 'Way Down East 17. A Brass Monkey 19. The Burgomaster 20. Sherlock Holmes 21. The Dairy Farm 23. Sis Hopkins 26. The Watch on the Rhine 28. Nashville Students 30.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The King of the Cattle Ring 9; small house; co. poor. McFadden's Row of Flats 10; good business; specialties fair. A Brass Monkey 12; large and pleased house. William Keller Mack was especially good.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Holden Comedy co. 5-10 to large business, presenting The Diamond Breaker, Sapho, The Cruelest, and Ingomar. Humpty Dumpty pleased a good house 7. Miss Bobbs 8. The Little Minister 21. At the White Horse Tavern 23.

AURORA.—OPERA HOUSE (C. H. Plain, manager): Keller 8 pleased fair house. Humpty Dumpty 9; fair house; good performance. A Brass Monkey to good house 10. Knobs o' Tennessee 15. The Little Minister 20. Courting at Green's 26. The Man-o'-War's Man 28.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Humpty Dumpty 8; full house; good performance. Blue Jeans 9; unsatisfactory performance; small attendance. Hogan's Alley 13. Two Married Women 17. The Convict's Daughter 19. A Brass Monkey 21.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Courting at Green's 8; good performance; small house. Holden Comedy co. opened 12 to packed house. Plays: The Diamond Breaker, The Cruelest, and Wicked London. Blue Jeans 15. The Watch on the Rhine 16. The Belle of New York 20.

PRINCETON.—APOLLO OPERA HOUSE (Thomas R. Henderson, manager): Two Married Women 10; fair house; satisfactory performance. Ernest Gamble Concert co. 12; good house; good concert. Knobs o' Tennessee 19. A Jolly Affair 26. A Bachelor's Divorce 30. Nashville Students Dec. 5.

MURPHYSBORO.—OPERA HOUSE (C. J. Friedman, manager): The Belle of Manila 7; poor house; co. fair; play weak. Van Dyke and Eaton co. opened 12 for a week in The Parisian Princess to S. R. O. The Real Widow Brown 26.

CHAMPAIGN.—WALKER OPERA HOUSE (C. P. Hamilton, manager): McFadden's Row of Flats to large house 7; co. good. Courting at Green's 9; fair house; excellent performance. The Belle of New York to large and pleased audience 10.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Seymour, manager): German Stock co. 7; good house; performance excellent. A Merry Chase 10; house well filled; performance poor. German Stock co. 14. Kellar 18.

STREATOR.—PLUMB OPERA HOUSE (C. P. Williams, manager): Courting at Green's 6 to capacity; play has the elements of success. A Brass Monkey 8; fair and pleased audience. Creston Clarke 24.

PLEASANTON.—GRAND OPERA HOUSE (R. B. Stelle, manager): Kemper Komedy Ko. 12-17 canceled. Benedict's Quo Vadis 7; S. R. O.; excellent performance. Old Arkansaw 21. A Breezy Time Dec. 19.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Eleventh Hour 11 pleased good business. Midnight in Chinatown 13 was well received by a small audience. Blue Jeans 16.

MORRISON.—MILNE'S OPERA HOUSE (George Milne, manager): Billy Arlington 12; fair house; audience pleased. Flora De Yong co. 17.——MORRISON AUDITORIUM (Shelly and Boyd, managers): Will open Dec. 24 with The Man from Mexico.

ROCKFORD.—PATTEE OPERA HOUSE (Webster and Porter, managers): Columbus Stock co. 12-17 canceled. Rostonian Soubrette 13; crowded house; first-class concert. A Merry Chase 19. Vanity Fair 22.

STERLING.—WARD'S OPERA HOUSE (Ward and Singer, managers): The Eleventh Hour pleased a good house 5. Knobs o' Tennessee 12; fine performance; good house. John Arthur in The Merchant of Venice 21.

BATAVIA.—THEATRE (Charles Rapp, manager): Frank Keenan in A Poor Relation 5 delighted a packed house. Holden Comedy co. 7-10 in Nobody's Claim, A Barrel of Money, and The Village Fool proved satisfactory to good business.

CLINTON.—RENNICK OPERA HOUSE (J. R. Arthurs, manager): A Merry Chase 3; good co.; pleased audience. Busby's Ten Nights in a Bar Room 12 pleased good house. Blue Jeans 16.

OTTAWA.—SHERWOOD OPERA HOUSE (F. B. Farrell, manager): McFadden's Row of Flats 9 pleased a packed house. The Conchet's Daughter 20. Knobs o' Tennessee 24.

ROCK FALLS.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Missouri Girl 10; fair business; performance good. A Brass Monkey 17. The Vagabonds 23. Sis Hopkins 24.

CAIRO.—OPERA HOUSE (Bennett and Williams, managers): Robert Downing 10 failed to appear. The Real Widow Brown 24. Chase-Lister co. 26-Dec. 1.

MOUNT VERNON.—GRAND OPERA HOUSE (Charles R. Keller, manager): Bonsfelt's Quo Vadis 6; large and pleased audience. Old Arkansaw 29.

HAVANA.—EAGLE OPERA HOUSE (R. Pulford, manager): Sadie Raymond pleased a large house 16. Under the Dome 16.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Hogan's Alley 12; fair co.; fair house. Little Egypt co. 19.

STERLING.—ACADEMY OF MUSIC (H. C. Weed, manager): Why Smith Left Home 5 pleased S. R. O.

RICHMOND.—GRAND OPERA HOUSE (William Pippy, manager): Blue Jeans 11.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): operas and A Royal Box cancelled, causing a dark house Oct. 29. Little Jesse Reeves co. 5-10 opened to capacity in The Emden. Little Jesse became an immediate favorite; co. well balanced. Other plays: The White Rat, Little Lord Fauntleroy, The Stowaway, Under Two Flags, and The Maid of the Mill. Kidnapped in New York to a Packed house 13. Barney Gilmore, George Leslie, Toney Pearl, Lillian Shirley, and Ruby Vienna shared the honors. Courting at Green's 17. In Old Kentucky 21. The Eleventh Hour 22. The Man from Mexico 24. A Tin Soldier 26. A Guilty Mother 27. Midnight in Chinatown 29. Dec. 1.——ITEMS: The entertainment course of the Y. M. C. A. as announced includes John R. De Motte, Colonel H. W. Ham, Brooke's Marine Band, Ottumwa Male Quartette, Ariel Ladies Sextette, The Royal Tyrolean Concert co., Dr. Frank Crane, Colonel L. F. Copeland, Dr. Thomas Dixon, and the Chicago Glee Club.—Leonora Jackson, violinist, will give a recital at the Grand 27.

KOKOMO.—SIPE THEATRE (G. W. Sipe, manager): Chicago Opera co. failed to please a small audience 7. The Convict's Daughter 8; poor performance; light business. Kidnapped in New York 12; performance satisfactory; good house. Davy Crockett 16. The Night Before Christmas 22. Keller 28. A Wise Woman 29. The Eleventh Hour 29. A Poor Relation 30.——OPERA HOUSE (F. E. Henderson, manager): Della Rocco co. 10; poor performance; small house. A Day at Manhattan 14 canceled. Elton's Comedians 19-24.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Modjeska in Macbeth 8; good business. Frank Keenan in A Poor Relation 9 pleased a much smaller house than he deserved. The Belle of New York 14. Side Tracked 17. Davy Crockett 20. A Runaway Girl 23. Hello, Bill 29.——THE PHILLIPS (Murray and Swisher, managers): Standard Stock co. opened 12 in A Young Hero to S. R. O.; co. above average. A Tin Soldier 21. Orange Blossoms 22. 91 Plunkard 29.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): The Bowery After Dark 8; light house. A Day at Manhattan 10 failed to please a small house. The Watch on the Rhine 12. Humpty Dumpty 21. A Hole in the Ground 22.——ITEM: N. S. Smith will take the management of Dolan's 14. Mr. Smith comes here from Ft. Wayne, where he was one of the managers of the Temple Theatre for some years. He will fill bookings already made.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): Sandy Bottom 8; small but appreciative audience. Midnight in Chinatown 14; fair house pleased. Humpty Dumpty 19, 20. In Old Kentucky 21. Davy Crockett 28. A Trip to the Circus 28. City Sports 30. Dec. 1.——ITEM: The Elkhart Lecture Association will open its twenty-fifth course with the Chicago Symphony Orchestra 22. Course includes Professor Eugene C. Foster, Alexander Black, and Leland T. Powers.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Lester Opera co. 8-10 to big business in Said Pasha, La Mascotte, The Bohemian Girl, and Fenfale; excellent co. Booked for return engagement. Deserving special mention are Minnie Jarbeau, Jessie Weston, Birdie Dale, Minnie Murray, Jules Chazett, Bryan Brandt, John E. Young, Robert Lett, and Charles Van Dyne. The Convict's Daughter 21. A Poor Relation Dec. 1.

EVANSVILLE.—GRAND (T. J. Groves, manager): The Sorrows of Satan 12; fair house; performance good. In Old Kentucky 16. The Belle of New York 17. West's Minstrels 23. Humpty Dumpty 24. Modjeska 28. Viola Allen 29.——PEOPLE'S (T. J. Groves, manager): Davy Crockett did well 11. On the Suwanee River 18. Van Dyke and Eaton co. 26-Dec. 1. Ward and Vokes 2. Murray and Mack 9.

PAWNEE.—OPERA HOUSE (J. A. Kramer, manager): Mack-Fenton co. 8 and 10 opened to The Plunger to good house; fair performance. Metropolitan Stars 14. Courting at Green's 16. David Crockett 17. A Breezy Time 20. Alvin Joslin 22. A Wise Woman 24. The Eleventh Hour 27. The Electric Spark Dec. 1.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Little Minister 17.——AUDITORIUM (Harry G. Sommers, manager): Cummings Stock co. 6-10; good performance; fair business. Humpty Dumpty 12. The Eleventh Hour 16.——ITEM: A benefit musicale will be given to Weber and Spoel 19 at the Auditorium Annex.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. F. Brown, manager): Dick's Metropolitan players, headed by Miles and Ireland, opened here to large and well pleased audiences 5-10 in The Three Musketeers, The Corsican Broth

appear. Sandy Bottom Jr. cancelled. Courting at Green's Jr. A Poor Relation 23.

SEYMOUR. GRAND OPERA HOUSE (W. P. Rooney, manager): A Poor Relation 9, with Alden Bass as Noah Vale, pleased a large audience. Side Tracked 10. A Lion's Heart 22.

AUBURN. HENRY'S OPERA HOUSE (J. C. Henry, manager): The Girl from Idaho 6, large house; co very poor. Side Tracked 13. The Eleventh Hour 17. White's Faust Dec. 4. Chatten's Minstrels 6.

MUNCIE. WYSOR'S GRAND OPERA HOUSE (H. E. Wysor, manager): The Royal Box 8; good house; praiseworthy performance. Modjeska in Mary Stuart 9. S. R. O.; audience pleased.

WASHINGTON. OPERA HOUSE (Harrell Brothers, managers): Davy Crockett 10; poor house; poor performance. A Poor Relation 14. A Wise Woman 21. Mary 30.

FRANKLIN. NEW OPERA HOUSE (L. Zeppenfeld, manager): Alden Bass in A Poor Relation 8; good performance; fair audience. Faust 12. A Lion's Heart 20.

LA PORTE. HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Humpty Dumpty 12; packed house; good attraction. White's Faust 15.

BRAZIL. MCGREGOR OPERA HOUSE (W. H. Leavitt, manager): On the Suwanee River 16. A Poor Relation 19. Cowslip Farm 23.

WABASH. HARTER'S OPERA HOUSE (J. M. Harter, manager): A Run on the Bank 21. Courting at Green's 22. A Poor Relation 27.

GOSHEN. IRWIN OPERA HOUSE (F. J. Irwin, manager): Sandy Bottom 9; poor performance; small audience. In Old Kentucky 24.

KENDALLVILLE. SPENCER OPERA HOUSE (A. V. Boyer, manager): Side Tracked 12; good house; audience pleased.

PLYMOUTH. CENTENNIAL OPERA HOUSE: Della Rees co. 7; fair house; poor co. Grimes' Cellar Door 14.

RUSSELVILLE. ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Chattanooga 26. Kalbfleisch Minstrels 27.

HUNTINGTON. OPERA HOUSE (Harter Brothers, managers): Dark.

ROCKVILLE. OPERA HOUSE (Theo. F. Gable, manager): A Wise Woman 29.

ANGOLA. CROXTON OPERA HOUSE (P. Croxton, manager): Mrs. E. O'Shaughnessy 22.

INDIAN TERRITORY.

ARDMORE. OPERA HOUSE (Aaronson and Mack, managers): Ewing Taylor co. 12-17.

MUSKOGEE. ELDO THEATRE (Boone Williams, manager): Payton Sisters Dec. 24-29.

IOWA.

IOWA FALLS. METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Under the Dome 6; packed house; performance fair. The Mystic Midgets (colored) 9. Frederic E. Hopkins 12. The Waifs of New York 22. A Texas Steer Dec. 1. ITEMS: Miss M. E. Swift, of What Happened to Jones, was a recent caller. The new theatre at Williams, Ia., will soon be ready to open. Stage-Manager Roche is recovering from his recent illness. A block of keys has been engaged to open the new theatre at Onawa, Ia. Manager Crockett, of the Wysor Opera House, Elkhart, has cancelled the lecture course of six numbers booked for his house this season.

DAVENPORT. BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Belle of New York 6; good and appreciative audience. Blue Jeans 7; satisfactory performance; fair business. A good house greeted Clay Clement in The New Dominion 8; pleasing entertainment. The Missouri Girl 11 proved a disappointment. A Wise Guy 14. The Royal Box 15. A Female Drummer 17. A Brass Monkey 18. Way Down East 19. GRAND OPERA HOUSE (Fred Kindt, manager): The May Hosmer Stock co., which has been recently organized for an indefinite season, opened 11 in Camille, crowded and enthusiastic audience. Miss Hosmer was well received.

MARSHALLTOWN. OPERA HOUSE (Berke & Swisher, managers): Railroad Jack 6; poor performance; S. R. O. account of election returns. Buckman Comedy co. 8-10 in Beyond Pardon, The Senator's Daughter and A Police Inspector; light business. Ferris Comedians 12-17 opened to good business. Way Down East 21. His Busy Day 26. Zaza 27. Scott's Minstrels 29. A Brass Monkey 30. The Royal Box, Dec. 1. Innis' Band 5. A Bunch of Keys 7. Miss Hollis Jr. Vanity Fair 12.

CLINTON. ROOSEVELT THEATRE (Busby Brothers, managers): The Missouri Girl 9; fair business; poor performance. The Royal Box 14, with Andrew Robson as Clarence, good business; artistic production. Mr. Robson and Miss Wright winning out from a good field of assistants. A Brass Monkey 15. Willis Whiteside 21. The Princess Chic 22. The Vagabonds 24. Nashville Students 26. At the White House Tavern 27. The Waifs of New York 29.

CEDAR RAPIDS. GREENE'S OPERA HOUSE (Jos. E. Henderson, manager): Chase-Lister co. 6-10 to crowded houses in The Smugglers, For the Love of a Girl, Monte Cristo, Young Mrs. Winthrop, East Lynne, and The Mystic Mountain. A Female Drummer 16. Sherlock Holmes 19. Way Down East 20. Marriage Will Happen 21. Sis Hopkins 22. Al Del Pezzo's Chicago Orchestra 7; fair attendance.

DECORAH. VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): What Happened to Jones 29. Stanley's New York Stock co. 27. Labadie's Faust Dec. 1. A Merry Chase 5. ITEM: After considerable talk over the addition to the Opera House is under construction. When it is completed the theatre will be able to accommodate some of the best cos. on the road.

DES MOINES. FOSTER'S OPERA HOUSE (Will Butler, Foster, manager): A Female Drummer 15. Sherlock Holmes 17. GRAND OPERA HOUSE (William Fox, manager): Stetson's Stock co. 5-7 presenting Humanity, Camille, The Merchant of Venice; good business; good performances. Under the Dome to fair houses 8-10. A Wise Woman 12-14. The Married Men 15-17.

COUNCIL BLUFFS. BOHANNY THEATRE (Stevenson and Kennedy, managers): Victor Lee co. 7, 8; good performance; fair business. A Female Drummer 9; good business and performance. Redmond Drama co. to Escaped from Sing Sing; good business and satisfactory performance. Will return for a week 26. Two Married Men 25. Across the Pacific 28. His Busy Day 29.

IOWA CITY. GRAND OPERA HOUSE (A. B. Beach, manager): Frank T. Long co. 5, 6 to big business; satisfactory performances. At the White House Tavern pleased big house 8. The Tide of Life 15. Sherlock Holmes 16. Martin's F. T. C. 17. The Married Men 23. Zaza 24. Ferris Comedians 26 to 1.

DUBUQUE. GRAND OPERA HOUSE (William T. Ellis, manager): The Royal Box 15. Clay Clement 17. Sis Hopkins 20. The Princess Chic 21. Wallace Whiteside 22. The Little Minister 24. At the White House Tavern 28. Vanity Fair 29. ITEM: Miss Lee, director of the Dubuque School of Vocal Art, will present the opera Pauline in December.

OTTUMWA. GRAND OPERA HOUSE (J. F. Jones, manager): Robert B. Mantell, with a well balanced co., in A Fool's Lance, received his usual cordial welcome Oct. 30. A Bunch of Keys amused good audience 1. Sapho to fair business 9. The Tide of Life 12. What Happened to Jones 14. The Missourians 15. The Dairy Farm 21. A Brass Monkey 27.

NEWTON. LISTER'S OPERA HOUSE (A. Lister, manager): Railroad Jack 7; poor house; audience pleased. Temple Quartette Oration Lecture Course Dec. 5. S. R. O. Under the Dome 12; fair house; performance not as good as the society, which was fine. Music Hall, Livingston 14. Innes' Band Dec. 7.

STORM LAKE. OPERA HOUSE (H. L. Emmert, manager): Labadie's Faust 9; full house; performance satisfactory. Special notice should be made of Hyde Bert Lee and Miss Van Tromp. Tom Kee 12-14. Miss Van Tromp next week. Band 20. Aunt Jerusha Dec. 17.

CRESTON. PATTE'S OPERA HOUSE (J. H. Patt, manager): Redmond Dramatic co. Oct. 29-31; fair business; performances satisfactory. A Wise Woman 2. S. R. O. business. Annie Shirley was especially clever. A Night in Bohemia 19 for Elks' charity fund.

CEDAR FALLS. PEOPLE'S OPERA HOUSE (Williams and Eckert, managers): Buckman Comedy co. 5-7 to full houses. Plays presented: The Land of the Living, One of the Finest, and The Police Inspector; all were pleased. Hogan's Alley 17. Railroad Jack 22. Scott's Minstrels 26.

KOKOMO. OPERA HOUSE (Chamberlain, Harrington and Fox, managers): Robert B. Mantell in A Fool's Lance 7; good business; performance good. The Prince Chap 8; crowded houses. Clay Clement in Her Way Down East 15. The Burgomaster 19.

CENTREVILLE. ARMORY OPERA HOUSE (C. W. Needles and Co., managers): Nashville Students; poor business and co. The Missouri Girl 28. The Girl from Chili 28. A Merry Chase Dec. 4. Red Rose Dramatic co. 5-15.

PORT DODGE. MIDLAND OPERA HOUSE (S. T. Moscrip, manager): Under the Dome 7; fair house; scenery fine, co. ordinary. Willis Redfield's recent local delighted a good audience 9. The Tide of Life 14. The Waifs of New York 21. Zaza 26.

IOWA CITY. OPERA HOUSE (J. N. Coldren, manager): Railroad Jack 12; light business. Hogan's Alley 20. A Brass Monkey 26. The Royal Box 28. A Parlor to Rent 29. Scott's Minstrels Dec. 5.

DECORAH. GRAND OPERA HOUSE (Weiser and Bell, managers): The Princess Chic 20. The Little Minister 27. ITEM: Every seat for The Princess Chic was sold 12.

MARSHALL. GRAND OPERA HOUSE (Lee Thoma, manager): Nashville Students 6; fair house; good performance. Schiller's Vaudeville co. cancelled. Two Married Women 19. Colored Fair 22. A Merry Chase 23. The Girl from Chili 28.

GREENFIELD. WARREN OPERA HOUSE (E. E. Warren, manager): A Wise Woman pleased a fair house 8. Samuel Phelps Leland lectured to a good house 10. Countown Dec. 27.

ELDORA. WISNER OPERA HOUSE (John C. Crockett, manager): Elijah (local) 29. Aunt Jerusha 26. What Happened to Jones 30.

ATLANTIC. OPERA HOUSE (L. L. Tibbles, manager): Finnigan's 400 cancelled. A Wise Woman 15. Mary 19. Labadie's Faust 27.

WEBSTER CITY. WILLIAMS OPERA HOUSE (T. E. Wilson, manager): The Girl from Chili 14. What Happened to Jones 29.

MISSOURI VALLEY. NEW THEATRE (William Harmon, manager): Finnigan's 400 to failed to appear. Martin's F. T. C. 12. Two Married Men 24.

WATERLOO. BROWN'S OPERA HOUSE (C. F. Brown, manager): A Wise Member to pleased a fair house. Railroad Jack 11. Sis Hopkins 22.

POWELL. PRESTON'S OPERA HOUSE (Jack Preston, manager): Railroad Jack 2; poor house and co. The Girl from Chili 29.

THEODORE. TPE BERGMAN (Ed. Bergman, manager): A Wise Member 7; small house; good co.

KANSAS.

TOPEKA. CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Female Drummer 5; large house; every one pleased. Nellie O'Neil was the star performer, with Helen Baron, Madeline Merli, Harry Ladell, Willis Sweatnam, George Richards, Albert Ravenier, Oscar Eitzman, and Harry Darlington all scoring heavily. A Black Sheep 8 was enjoyed by a good audience. Jimcrusine Fanny De Costa was the star. Lillian Kenwick and the Bersons contributed catchy songs and clever dances. Harry DeVere and his fiddle brought down the house. "Big Bill" DeVere made a great hit, and Ed. Momerief, behot, was admired. George Allen as "Hot Stuff," has a sob and choke to his voice in love passages that would make a tramp swallow his quid in sympathy. A good supporting co. rounded out the performance. The Burgomaster 9; large house. Not since the days of Marianne Angot and Evangeline has a musical play scored such a success here. As the audience crowded out every one was whistling or humming some of the many beautiful and catchy airs. "The Tale of a Kangaroo" leading. Knox Wilson, with his comical contortions and soulful saxophone, scored the biggest individual hit, but Harry Davenport, William Riley Hatch, Will R. Peters, J. S. Murray, Tom Ricketts, Laura Joyce Bell, Lillian Coleman, Edith Yerrington, Josephine Newman, and Josie Ditt all did good work. Every number or turn was encored from one to five times, that prolonged the performance till close to midnight. A Midnight Bell, that seems to have been written just to fit pretty little Alice Roseland, drew hardly a fair house 10; performance excellent. Harry Robinson, J. E. Gregory, handsome Harry Marshall, Loudon McCormick, Gus Tate, Emma Barber, Lucy Parker, Rachael Barr, and Lillie Lawson were the best of a good cast. Sherlock Holmes 12. Fabio Romani 13. A Texas Steer 14. Mistakes Will Happen 15. The Vagabonds 16. 81 Perkins 17.

THOMAS E. HYATT

WICHITA. CRAWFORD THEATRE (E. L. Martling, manager): Barlow Brothers' Minstrels 5; fair house. The Toledo Brothers and the Bonnells deserve special mention. Two Merry Tramps 6 to capacity. Elmore Sisters and Charles Hasty did good work. After the regular play a vaudeville performance was given. The Ivy Leaf 7; light house. Southern Stock co. 8-10 presented Doris, What Happened to Brown, and A Venetian Romance; large and pleased audiences. A Texas Steer 12. Neill co. 13-20. A Bunch of Keys 22. Finnigan's 400 25. AUDITORIUM (Stewart and Burns, managers): Dark.

LEAVENWORTH. GRAND OPERA HOUSE (T. Sinks, manager): The Burgomaster 17 was bright and sparkling. Blatchford Kavenaugh and the Boney Boys gave an excellent concert to an appreciative audience 8. Queen Tatiana (local) 9, 10; poor business; performance was not up to standard of amateur productions. Fabio Romani 14. Primrose and Dockstader's Minstrels 19. Mistakes Will Happen 22. A Wise Woman 23. Across the Pacific 25. CRAWFORD THEATRE (M. J. Cunningham, manager): A Midnight Bell to an enthusiastic audience 8. Alice Roseland and Harry Robinson were favorites. Scott's Minstrels to S. R. O. 11; performance good. A Texas Steer 16. The Vagabonds 18. ITEM: L. M. Crawford, of Topeka, spent 12 in town.

PITTSBURG. OPERA HOUSE (W. W. Bell, manager): Southern Stock co. 1-3 in Doris, A Venetian Romance, and What Happened to Brown. Fabio Romani 6; receipts $350; performance good. Old Arkansaw 8; good, house and co. Barlow Brothers' Minstrels 9; fair house; performance satisfactory. A Bunch of Keys 12; receipts $230; audience pleased. Mistakes Will Happen 13. A Midnight Bell 14. Roanoke 17. Over the Fence 21.

ATCHISON. THEATRE (F. S. Brigham, manager): A Female Drummer 6; packed house; audience pleased. A Midnight Bell to a fair house 7; satisfactory performance. The Burgomaster to large audience 8; performance excellent. Sherlock Holmes 13. Scott's Minstrels 15. Mistakes Will Happen 16. A Texas Steer 17. Zaza 20.

HUTCHINSON. SHAW THEATRE (Will S. Thompson, manager): The Stowaways 6; pleased large business. The Ivy Leaf 8; fair business and co. OPERA HOUSE (W. A. Lee, manager; Lyle and Vernon's Players 5-10 in Mollie Hollo, Bill, The Golden Giant, The Embassy Ball, and Where Am I At; satisfactory performances. Will remain 12-17.

NEWTON. NEW RAGSDALE OPERA HOUSE (Conrad and Jackson, managers): Two Merry Tramps 5, S. R. O.; good performance. The Ivy Leaf 6 pleased good house. Metzger's Wedding 9; fair house; audience pleased. A Texas Steer 12. Irish Rough Riders 14. Money Stock co. 19-24. The Two Johns 26. Fair Veronee co. 28-30.

FORT SCOTT. DAVIDSON THEATRE (Harry C. Ernich, manager): A Bunch of Keys had fair house 9; performance good. Misses Vaughn and Campbell and Taylor Williams deserve special mention. Old Arkansaw to fair house 10; performance fair. Innes' Band 22. Finnigan's 400 24. The Belle of Honolulu 27. A Wise Woman 28. The Ivy Leaf 29.

LAWRENCE. BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The Burgomaster 10; a large and delighted house. Fabio Romani 12 failed to please a small house. Scott's Minstrels 14; good business. A Texas Steer 17. Zaza 18. The Vagabonds 17. ITEM: Manager J. D. Bowersock has been again re-elected to Congress by a decisive majority.

ARKANSAS CITY. FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): A Bell Boy 6; 29; large and pleased audience. The Stowaway 2; fair house and performance. Two Merry Tramps 9; very large house; fair performance.

SALINA. OPERA HOUSE (W. P. Pierce, manager): Irish Rough Riders 9 disappointed small house. Si Perkins 12. Southern Stock co. 15-17. Boney Boys' Concert 20. The Two Johns 21. Hans Hanson Dec. 5. A. A. Farland, banjoist, 7. A Brass Monkey 8.

PARSONS. EDWARDS OPERA HOUSE (Howard Graves, manager): A Black Sheep 2; good performance; good house. Fabio Romani 9; fair business. Maloney's Wedding 15. The Griffiths 19-21. Little Trixie 22. The Ivy Leaf 28.

WINFIELD. GRAND OPERA HOUSE (T. B. Myers, manager): Wood and Ward in Two Merry Tramps 8; good performance; full house. The Ivy Leaf 10; fair business; co. fair. Fountain Comedy co. 12-14.

WELLINGTON. WARD'S OPERA HOUSE (F. C. Roup, manager): Two Merry Tramps 7 pleased a packed house. The Ivy Leaf 9; performance poor; fair house. The Two Johns 28.

OTTAWA. ROBERTSON THEATRE (O. F. Kaiser, manager): A Bunch of Keys 6; pleasing performance. Large business. Fabio Romani 10; good performance; business light. Scott's Minstrels 12.

LYONS. ELLIS'S OPERA HOUSE (J. G. Sutton, manager): Maloney's Wedding pleased large house 7. Si Perkins 12. Gilmore's Reception 17.

WILSON. RED THEATRE (George W. Moon, manager): Irish Rough Riders 7; good business; appreciative audience.

GREAT BEND. WILMER'S OPERA HOUSE (J. F. Lewis, manager): Two Merry Tramps 7.

KENTUCKY.

PARIS. GRAND OPERA HOUSE (J. H. Rising, manager): Hoyt's Bell 14; fair business; good performance. Keystone Dramatic co. engaged 19-24. Kellar Bond 27. A Runaway Girl 28.

WAYNESBURG. WASHINGTON OPERA HOUSE (J. D. Jones, manager): Hoyt's Bell 13; fair business; performance fair; audience.

LANCASTER. GARRARD OPERA HOUSE (M. D. Hughes, manager): Ward's Minstrels 7; big business; performance fair.

HENDERSON. OPERA HOUSE (Lee and Orendorff, managers): Zaza to fair business and performance 27. Sis Hopkins 28.

BOWLING GREEN. PATTIE'S OPERA HOUSE (C. M. Patties, manager): Dark.

SOMERSET. GEM OPERA HOUSE (J. M. Tucker, manager): Dark.

OWENSBORO. NEW TEMPLE THEATRE (Potter and Bibb, managers): Dark.

LOUISIANA.

THIBODAUX. OPERA HOUSE (A. J. Kohn, manager): Wolfe's Stock co. 5 to [illegible] Price, Western Union Woman, Guilty Without Crime, Struck Oil, Faucheon the Cricket, Hazel Kirke, Sapho, and Ten Nights in a Bar Room. Topsy and Eddie Cleveland were favorites. ITEMS: The management of Opera House changed hands this month. A. J. Knobloch succeeding F. L. Knobloch resigned. The Doherty Sisters and Ed Curtis joined the Arnold Stock co. 5.

SHREVEPORT. GRAND OPERA HOUSE (Dave H. Davis, manager): Sherlock Holmes 5. Charles B. Hanford in Private John Allen 6; full house pleased. Zaza 8. Fields's Minstrels 12. Robert Downing 15. West's Minstrels 18. A Midnight Bell 22. Barlow Brothers' Minstrels 28.

LAKE CHARLES. OPERA HOUSE (Riddick and Jones, managers): The Prisoner of Zenda 22. Rolling Arthur Johnson 24.

MAINE.

PORTLAND. JEFFERSON THEATRE (Cahn and Grant, managers): The Cadet Girl 6, 7; numerous business; pleasing performances. Andrew Mack in the Rebel 8 to S. R. O.; audiences pleased. Gideon's Minstrel Carnival 10-18. PORTLAND THEATRE (C. E. Boothe, manager): Robinson De Vere co. 12-14 in The Postmaster, True Irish Hearts, The Fatal Card, Eddie's Girl, My Georgia Rose, The Vagabond, and East Lynne; large house; fair performances. Callahan, Chace and Weston's Minstrels 16, 17. ITEMS: The Robinson De Vere co. played The Fatal Card 12 against a protest of Charles A. Frohman. A law suit is reported forthcoming. Burton A. Dove was in town visiting friends 13. Manager and Mrs. Moore, of the Jefferson Theatre, celebrated their wedding anniversary 5 and in the evening were dined by Mr. and Mrs. Hall E. Davis.

LEWISTON. MUSIC HALL (Charles Hathorn, manager): An American Gentleman pleased a good house 8. A Breezy Time to big business 10; audience pleased. Frankie Carpenter co. opened for a week to S. R. O. 12 in The Garrison Girl, to be followed by Mr. Friend from India, Forty-nine, The Sunshine of Dower Locks, An American Princess, The Maid of the Mill, Poverty Corners, and The Little Forrer. Nashville Students 21.

BANGOR. OPERA HOUSE (F. A. Brown, manager): An American Gentleman to good business 7; performance satisfactory. William Bonelli was excellent. Others deserving special mention are John Carmody, Edith Kingsley, and Marie Kinzie. A Breezy Time entertained large audiences 8, 9. W. S. Warren, Al. White, and Cleo Berger were especially good. THE NORTHMEEDA (F. W. Reed, manager): Belle Morrison's Female Minstrels 29.

AUGUSTA. OPERA HOUSE (David Owens, resident manager): A Breezy Time pleased a well filled house. Nashville Students 14, excellent performance; large audience. Frankie Carpenter co. 19-24 in The Garrison Girl, My Friend from India, Forty-nine, The Sunshine of Dower Locks, An American Princess, The Maid of the Mill, Poverty Corners, and The Little Forrer. Humpty Dumpty 29.

ROCKLAND. FAREWELL OPERA HOUSE (R. H. Crockett, manager): Bennett and Moulton co. opened to large house with Darkest Russia for a week 12; best class performance. The Widow Moriarty 22 cancelled. Revere's Humpty Dumpty 24; two performances 27.

BATH. COLUMBIA OPERA HOUSE (Oliver Moses, manager): Bennett and Moulton co. closed a successful week 10.

MARYLAND.

CUMBERLAND. CITY OPERA HOUSE (C. E. Rhodes, manager): The Ramblers 5; fair house; audience pleased. Lost in Egypt 6; pleased house. Down on the Farm 8; small audience; performance fair. Duchesne Vaudeville co. 17. Conroy, Mack and Ed Ward's co. 19-24.

CUMBERLAND. ACADEMY OF MUSIC (Metzger, Brothers, managers): Hoeffler Stock co. 12-17 in The Woman in Black, The Ranch King, The Boozers Ball, Alone in Greater New York, A Daughter of Canada, The Octoroon, and The Last Stroke; crowded houses. A Big Time Reception 20.

HAGERSTOWN. OPERA HOUSE (J. Reed Doxter, manager): Down on the Farm 12; crowded but disappointed house. The Spider and the Fly 14; large and pleased audience. Hogan's Alley 25. The World Against Her 27.

HAGERSTOWN. ACADEMY OF MUSIC (C. M. Futterer, manager): Finnigan's 400 failed to fill date 9. Next Door 17. Empire Stock co. 19-24. A Pack of Cards 29.

MASSACHUSETTS.

FALL RIVER. ACADEMY OF MUSIC (William J. Wiley, manager): The Sunshine of Paradise Alley 9; to pleased small houses. Cora Payton's Stock co. 12-17 opened with Woman Against Woman, drawing large audience. Other plays: The Runaway Wife, Taken from Life, Young Mrs. Winthrop, The Kidnapers of New York, On the Rappahannock, A Desperate Game, A Noble Woman, Only a Farmer's Daughter, and Eagle's Nest. Specialties by Flood Brothers, Sisters Andrews, Jere Sandford, and Richard Carlton. Attendance Mon. 22. A Hot Old Time 24-29. Boston Symphony Orchestra 27. EMPIRE THEATRE (Desmond L. Flaherty, manager): Anderson Theatre co. engaged for a week 12 before a fair audience with The World, other plays: East Lynne, Faded Autumn, What Happened to Reggie, The Cannon Ball Express, The Heart of Arkansas, Ten Nights in a Bar Room, and The Devil's Web. Vaudeville acts by Arthur Rochaire, Ted Young, Gus Arthur, Samuel Speckler, Carl Paige, and Little Sidonie. Staves of comic 19-24. Victoria Burlesquers 22-24. At Reeves' Burlesquers 26-28. American Gaiety Girls 29-Dec. 1. New York Girls 3-5.

SPRINGFIELD. GILMORE'S COMET SQUARE THEATRE (P. E. Gilmore, manager): Theodora 9 to 11; Mr. and Mrs. Clarence M. Evans, now in these parts, made an excellent impression. Melbourne MacDowell did his usual sterling work, and the co. throughout was adequate. Frances Wilson captured through the evening E to a packed house, and The Monks of Malabar pleased, and the principal gathered in his usual large percentage of smiles. Madge Lessing, pretty and graceful, and a large contingent of shapely "Continentals" kept the men in the audience enthralled. Other People's Money on a second visit 14 gave spirited and entertaining performance to business not as large as deserved. The Evil Eye paid brief visit to city 17. Em is fast and furious in the play. Arthur Beard and Tom Elliott do excellent acrobatic work as Ned and Ned, and Maxine Mayo has singer enough to start a singer ale factory. The author, Sidney R. Ellis, came on from New York to see the performance. The Brownies (local) 16, 17. The Cadet Girl 17 and 20. Mrs. Leslie Carter 21. Hickory Earn (local) 23. Lilly Glaser 28, 29.

NORTH ADAMS. EDMOND THEATRE (C. E. Sanderson, manager): Sarah Cowell Le Moyne in The Greatest Thing in the World 12; house crowded. Mrs. Le Moyne is an artist, and the co. supporting was excellent. Special mention should be made of Adelaide Thurston. The Commander 13; crowded. The Spell of Life 16 was able to use all its scenery and this helped redeem the play that did not deserve to notably last season. Secret Service 20. The Three Musketeers 21. Vogel and Deming's Minstrels 23. The County Fair 26. The Game Keeper 27; crowded house. New Minister 28. COLUMBIA THEATRE (James A. Reagan, manager): Reagan and Dewees's Black Diamonds 16, 17. WILSON THEATRE (Thomas Burbey, manager): Queen of the Orient 19-24. ITEMS: William McGuiness and Eugene O'Neill have secured a satisfactory lease and will play several of their New York and Massachusetts towns. The dramatic rights of Adams is arranging productions of [illegible]

HOLYOKE. OPERA HOUSE (E. L. Parsons, manager): Other People's Money to small house 7. Miss Elsie in Becky Sharp pleased large house 8. Cora Payton's co. 12-24. EMPIRE (J. F. Mc[illegible], manager): Delmore and Williams [illegible]

CHELSEA. ACADEMY OF MUSIC (Harry Bailey, manager): A Hot Old Time 5; fair business; performance satisfactory. Mrs. Fiske 14. The Evil Eye 27. Marie Dressler 28. Vogel and Deming's Minstrels 29. Dan Sully 30.

PITTSFIELD. ACADEMY OF MUSIC (Wilbur Academy, manager): [illegible]

MICHIGAN.

YPSILANTI. OPERA HOUSE (W. H. Seach, manager): Porter J. White in Faust 9; large and appreciative audience. Edwin Rosdelle in Richelieu 10; poor house. Walter Perkins in The Man from Mexico pleased good patronage 12. Mitchell's All Star Players 15-17. What Happened to Jones 20. A Hole in the Ground 24.

MUSKEGON. OPERA HOUSE (Cavan and Mescott, managers): Imperial Stock co. closed a successful week 10, having produced The Black Flag, In the Heart of the Storm, The Victorian Cross, East Lynne, and Dr. Jekell and Mr. Hyde. At Piney Ridge pleased good business 11, 12. The Little Minister 13. Humpty Dumpty 18.

GRAND RAPIDS. POWERS' OPERA HOUSE (Stair, manager): The Little Minister 14. Modjeska 16, 17. GRAND OPERA HOUSE (Stair, manager): At Piney Ridge enjoyed large business 5-10; co. good and play always popular. The Night Before Christmas drew well 11-14; co. and play pleasing. Humpty Dumpty 15-17.

BAY CITY. WOOPER'S OPERA HOUSE (F. F. Wallace, manager): A Run on the Bank pleased a fair house 2. Cousin Hiram to medium business 5. The Little Minister 9. The Man from Mexico 14. At Piney Ridge 16.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Stetson's U. T. C. to large business. How Booth Won Mary to small house; fair performance. Himmelein's Imperial Stock co. 19-24. La Tosca 27.

COLDWATER. TIBBITS OPERA HOUSE (John T. Jackson, manager): Fred Emerson Brooks entertained a large audience 1. Faust to drew well and pleased. Midnight in Chinatown 15. Mrs. E. O'Shaughnessy 27.

KALAMAZOO. ACADEMY OF MUSIC (E. A. Bush, manager): Porter J. White in Faust 12; house; co. excellent to performance. Humpty Dumpty 14; attendance light; specialties good. The Tyranny of Tears 26.

DOWAGIAC. EPWORTH MEMORIAL THEATRE (W. T. Fyfe, manager): Lester Comic Opera co. 12-14 to Scott Pastor, Le Mesquite, and The Two Vagabonds; played fair business. Counting at Green's 15. La Tosca Dec. 1. A Night in Chinatown 11.

BATTLE CREEK. BEMMELIN'S OPERA HOUSE (F. P. Smith, manager): Porter J. White in Faust 12; large and pleased audience. Providing Stock Dec. 3.

CALUMET. THEATRE (John D. Cuddihy, manager): The Masked Ball 7; fair business and performance. Wilbur Whiteside 10 and 12 in Hamlet and Ingomar to poor business; good co.

JACKSON. ARMORY (H. J. Porter, manager): The Little Minister 26. Himmelein's Imperial Stock engaged for a season's engagement 12 to a large business.

ST. JOHNS. ALLISON'S OPERA HOUSE (E. A. Allison, manager): Perry Lyons co. 12-15; poor co. and business. Fidelia Wormley's Orchestra 16 to crowded houses 20. Dec. 1.

MARQUETTE. OPERA HOUSE (J. S. Rose, manager): The Masked Ball 7; S. R. O.; performance satisfactory. Wilbur Whiteside 10; co. and business poor. Himmelein's Imperial Stock 19-24.

PORT HURON. CITY OPERA HOUSE (J. F. Bennett, manager): A Run on the Bank's large and pleased audience 5. The Man from Mexico 9. Hoyt's A Bell 14.

HOUGHTON. MEMORY OPERA HOUSE (C. A. Bennett, manager): [illegible]

TRAVERSE CITY. STEINER'S [illegible]

SAGINAW. ACADEMY OF MUSIC [illegible]

FLINT. [illegible]

PETOSKEY. [illegible] Hoyt

MANISTEE. [illegible]

PLYMOUTH. [illegible]

LANSING. [illegible]

MONROE. [illegible]

HILLSDALE. UNDERWOOD OPERA HOUSE [illegible]

MINNESOTA.

[illegible] GRAND OPERA HOUSE (C. F. [illegible] managers): [illegible] Man and Heart, [illegible] business, Dec. [illegible] The Royal Box 17. Sis [illegible] Hawkins 20. Walker [illegible] A Stranger in a Strange Land 27. The [illegible]

MANKATO. THEATRE (Starr and Reid, managers): [illegible] business; William Owen [illegible] Othello, good houses [illegible] At the White Horse Tavern [illegible] The Married Men 17. Sapho 20. [illegible] 4. T. C. 22. Bellamy Comedy co. 26-

ROCHESTER. GRAND OPERA HOUSE (Kirsch Brothers, managers): Walker Whiteside in Heart and Soul, to large audience pleased. Old Jed Prouty 22. [illegible]

RED WING. GRAND OPERA HOUSE (J. C. Dow, manager): Two Married Men 14. King Rastus 22. Marion 4. T. C. 28. Frank E. Long co. Dec. 7-8. Blue Jeans 13.

WASECA. OPERA HOUSE (Ward and Arthur, managers): William Owen 5; good co. and business. [illegible] Gate to Cobb 12; fair co. and business. Blue Jeans 15. Bellamy Comedy co. 19-24.

ST. PETER. OPERA HOUSE (H. J. Ludeke, Jr., manager): Nat Jerusha 13; fair performance; fair house. Two Married Men 19. Ernest Gamble Concert co. 21. King Rastus 23.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager): A Child of Fortune 19 canceled. Two Married Men 17.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Tennessee's Pardner played a small house 7. William Owen opened for a week 12.

ALBERT LEA. OPERA HOUSE (W. F. Gage, manager): Warner Comedy co. 12-17.

MISSISSIPPI.

MERIDIAN. GRAND OPERA HOUSE (L. Rothenberg, manager): Aubrey Stock co. 5-10 to good houses in A Prince of Russia, The Land of the Living, We Uns of Tennessee, The Red, White and Blue, Sapho, and Lost in New York; audiences pleased. The Christian 12, good house; excellent performance. Olympia Opera co. 19-25. Murray and Mack 24.

COLUMBUS. O'NEILL THEATRE (William P. Mahon, manager): Wilbur Kirwin Opera co. 5-7, presenting The Queen's Lace Handkerchief, The Grand Duchess, The Circus Clown, and The Two Vagabonds; pleased large business. Robert Downing 8 in Richard the Lion Hearted; small attendance; performance excellent. The Christian 14. The Prisoner of Zenda 15.

WOODVILLE. NEW OPERA HOUSE (C. W. Crabb, manager): Robert Downing in Richard the Lion Hearted 6; full house; performance excellent. Ward's Minstrels 13 canceled. A Trip to Tramptown 28. The Steam Laundry Dec. 1.

CANTON. OPERA HOUSE (J. A. Herron, manager): Field's Minstrels 6; fine performance; receipts $300. Robert Downing in Richard the Lion Hearted 7; performance excellent; receipts $350. Too Rich to Marry 9; very poor performance; fine house.

JACKSON. KNIGHTS OPERA HOUSE (F. J. Orr, manager): Field's Minstrels 7; full house; receipts $613. Too Rich to Marry 8; good performance; small house. Wilbur-Kirwin Opera co. 12-14.

VAZOO CITY. CITIZENS' OPERA HOUSE (John Lear, manager): Field's Minstrels 8; S. R. O.; performance excellent.

TUPELO. OPERA HOUSE (John Triplet, manager): The Steam Laundry 12 pleased a big house. A Trip to Tramptown 15. Mahara's Minstrels 29.

MISSOURI.

ST. JOSEPH. TOOTLE THEATRE (C. U. Philley, manager): A Midnight Bell 5; fair business. Alice Roseland and Gus Tate deserve mention; performance fair. The Burgomaster 6; good business. This is one of the best musical comedies we have had, the music being very catchy and the comedy work excellent. Harry Davenport in the title-role was clever. He was assisted by a strong co., consisting of Knox Wilson, William Riley Hatch, William E. Rock, Tom Ricketts, Laura Joyce Bell, Edith Yerrington, Lillian Coleman, Ollie Sullivan, Josephine Newman, Julia Winter, Olga Raymond, Anna Peters, Will E. Peters, and others. A Female Drummer 7; fair business. Alice Nielsen is presented The Singing Girl; S. R. O.; co. fine and opera excellent. A Black Sheep 9, 10, with Bill Devere, did good business; performance good. Sherlock Holmes 14. Zaza 17. A Texas Steer 19.——LYCEUM THEATRE (C. E. Philley, manager): Lyceum Theatre Stock co. did another big week's business 4-10, presenting Moths. Alice Frank played Prince Zouroff well, Wilson Enos as Lord Zora was excellent, Nevada Heffron's portrayal of Vere Hubert was very effective, Harry Mestayer as the Duke of Mull, Kizzie Masters as Lady Dolly Vanderdecker, Kate Benetean as Tuschia Leach, and Irene Timmons as the Duchess De Sonnaz deserve mention. His Uncle from Japan 11-17.

JOPLIN. ELITE THEATRE (Mrs. George B. Nichols, lessee): W. L. Hallenquist, manager): Old Arkansaw 6; fair co.; good house. Barlow Brothers' Minstrels 8; poor house and performance. Mistakes Will Happen 9; good co.; topheavy house. Sherlock Holmes 10. A Bunch of Keys 11; good performance; fair house. Zaza 13. A Midnight Bell 15. Finnigan's Ball 16. Maloney's Wedding 17. Hope Booth 18. Innes' Band 21. The Ivy Leaf 24. Finnigan's 400 25. Ferris Comedians 26-Dec. 1. Way Down East 2.

NEVADA. MOORE'S OPERA HOUSE (F. H. Stettmund, manager): A Bunch of Keys 8; good performance and house. Old Arkansaw 12. Maloney's Wedding Day 20. Over the Fence 23. Murphy's Masquerade 24. Ten Nights in a Bar Room 27. Finnigan's 400 28. The Ivy Leaf Dec. 1. Robert Downing 10.

WEBB CITY. BLAKE THEATRE (Roe E. Blake, manager): Barlow Brothers' Minstrels 11; fair performance; small house. Maloney's Wedding 12; good specialties; house full. A Bunch of Keys 13; excellent performance; S. R. O. Over the Fence 20. The Ivy Leaf 23. Murphy's Masquerade 25. Little Trixie 26. A Broken Heart 29.

HANNIBAL. PARK THEATRE (J. B. Price, manager): Robert B. Mantell in A Free Lance pleased a good house 8; receipts $400. Way Down East 13. General John B. Gordon 15. Busby Brothers' Ten Nights in a Bar Room 17. The Vagabonds 21. The Belle of New York 23.

WARRENSBURG. MAGNOLIA OPERA HOUSE (Isaac Markwark, manager): The Pirates of Penzance (local) 23. Bartlett Stock co. 22-24.——ITEM: Emma Desmond and William Meng, of last season's Summer stock, stopped here a few hours 8.

ROCK HILL. SANDERSON OPERA HOUSE (D. B. Hickey, manager): Old Arkansaw 1; good business; pleased audience. Knowles, hypnotists, 12-15. Nashville Students 17. Murphy's Masquerade 23. Bartlett Stock co. 24-Dec. 1. Two Married Men 6.

CLINTON. GRAND OPERA HOUSE (Bolton and Randolph, managers): A Wise Woman 9; good business; audience pleased. Rev. Dr. Quayle's lecture on Hamlet 12 pleased a large audience. Mrs. Fisher Shipp, elocutionist (local), 15.

MEXICO. MINOR'S OPERA HOUSE (L. J. Minor, manager): Mistakes Will Happen 12; fair attendance; performance and co. good. A Black Sheep 14. A Bunch of Keys 16. Finnigan's Ball 20. Little Trixie 28.

SPRINGFIELD. BALDWIN THEATRE (Brooks and Houston, managers): A Wise Woman 6; performance to large house crowded. Maloney's Wedding 10; performance mediocre; average attendance. A Black Sheep 11. Zaza 14. A Midnight Bell 16.

MARSHALL. OPERA HOUSE (Striker and Patterson, managers): Bartlett Theatre co. 8-10 to poor business in A Jay in New York, Wanted a Wife, and Rip Van Winkle.

[illegible] BURGETT'S OPERA HOUSE (P. [illegible] Old Arkansaw 17. The Vagabonds 20. [illegible] Minstrels 23. Robert Sherman co. 24-Dec. 1.

[illegible] OPERA HOUSE (Lee Holladay, [illegible] A Man of Mystery 22.

[illegible] OPERA HOUSE (Jesse Murray [illegible]

[illegible] THEATRE, [illegible] Tuesday man[illegible] Stock co. 19-24. [illegible] co.

LOUISIANA. PARKS' OPERA HOUSE (A. Parks, manager): Busby Brothers' Ten Nights in a Bar Room 16.

CLARKTON. NEW GRAND OPERA HOUSE (C. Venerable, manager): Mexican Band canceled. A Man of Mystery 20. Murray Comedy co. 22-24.

KIRKSVILLE. HARRINGTON THEATRE (J. M. Harrington, manager): What Happened to Jones 6; excellent performance; big house. Faust 12.

MONTANA.

BUTTE. GRAND OPERA HOUSE (Jack P. Sutton, manager): [illegible] business and p[illegible] Hearts 5; S. R. O.; fair performance. [illegible] Eddie H[illegible]

[illegible] 16, 17. The Man from Mexico 19-21. Miss Simplicity Left Home 22-24. Crawley co. 26-Dec. 1. [illegible] 3-4.——SUTTON'S NEW THEATRE (Josh F. Sutton, manager): The Brownies in Fairyland opened good business 4-10. A Turkish Bath 18-24.

GREAT FALLS. GRAND OPERA HOUSE (Jack and Leary, managers): A Trip to Chinatown 5; performance good, house good. At the White Horse Tavern to performance fair; house medium. Human Hearts 14. Shenandoah 29.

HELENA. MING'S OPERA HOUSE (E. T. Wilson, manager): A Trip to Chinatown 6; S. R. O.; pleased audience. At the White Horse Tavern pleased a good house 10.

MISSOULA. UNION OPERA HOUSE (John Maguire, manager): Tennessee's Pardner 14. Human Hearts 15. The Man from Mexico 16. My Friend from India 17.

BILLINGS. OPERA HOUSE (A. L. Babcock, manager): Human Hearts 5; large and delighted audience. Tennessee's Pardner 12.

NEBRASKA.

LINCOLN. THE OLIVER (Crawford and Zehrung, managers): The Burgomaster 5; fine house; distinct success. At the White Horse Tavern 7; fair house; audience pleased. A Female Drummer 9; good house; performance good, but co. evidently lacks discipline. The Dairy Farm 13, 14. Sherlock Holmes 15. Julia Marlowe 20. A Texas Steer 21. Primrose and Dockstader 22. Zaza 23. Sapho 26. Innes' Band 27. The Princess Chic 28. James Neill 29, 30.——THE FUNKE (Crawford and Zehrung, managers): My Daughter's Husband 5, 6, and Little Trixie 9, 10, good houses. The Vagabonds 12, 13 opened to big house; performance enjoyable. The Title of Life 16, 17. Fabio Romani 19, 20. The Goblins 23, 24. Where is Cobb 28, 29.——THE AUDITORIUM: Boston Ladies' Symphony Orchestra 17.

BEATRICE. PADDOCK OPERA HOUSE (R. D. Fuller, manager): Grace Haywood co. 5-10 presented to S. R. O. Friends, An Ideal Husband, Moths of Society, A Soldier of the Empire, Carmen, and Taken from Life; co. satisfactory. Miss Hayward as Carmen made a decided hit. A Texas Steer 20. Hans Hanson 29. Two Married Men 1. Two Married Women 8.——ITEM: Dick Ferris visited the Grace Hayward co. here.

FAIRBURY. NEW OPERA HOUSE (Simpkins and Gregory, managers): Little Trixie pleased good business. Ten Nights in a Barroom Nov. 8 failed to appear. The Vagabonds 14. Quo Vadis 19.——STELLE'S OPERA HOUSE (Bert Crates, manager): Schubert Quartette 10; poor business. My Daughter's Husband 12.

KEARNEY. OPERA HOUSE (E. L. Napper, manager): At the White Horse Tavern 3; good business; excellent performance. Quo Vadis 6; fair business; performance not up to standard. Martin's U. T. C. to big business 7. For Her Sake 15 failed to appear. Two Married Men 29. Innes' Band 30.

NEBRASKA CITY. THE OVERLAND (Charles Payne, manager): A Female Drummer 8 pleased a good house. Grace Hayward co. 12-14 opened with Friends; good business and performance. Quo Vadis 15. Zaza 22.

PLATTSMOUTH. PARMELE'S THEATRE (Parmele and Stadelman, managers): E. and M. Band Concert (local) 6; S. R. O. Quo Vadis 14. What Happened to Jones 21. A Texas Steer 26. The Title of Life 30.

FREMONT. LOVE'S THEATRE (Paul Love, manager): Martin's U. T. C. pleased a large house 10.——ITEM: Ben Kendrick, until recently with Forepaugh and Sells Brothers' Circus, is at his home here.

WAHOO. OPERA HOUSE. (Thomas Killian, manager): Innes' Band 28.——ITEM: Mr. and Mrs. Charles Prekop have closed with Buffalo Bill's Wild West, and are home for the Winter.

NORFOLK. NEW AUDITORIUM (Colonel George H. Spear, manager): Martin's U. T. C. 12; S. R. O.; audience pleased. Mallory Theatre co. 15-17. Innes' Band 29.

HASTINGS. KERR OPERA HOUSE (James Elbertl, manager): A Midnight Bell Oct. 31; unsatisfactory performance; poor house. Quo Vadis 7; fair house satisfied.

GRAND ISLAND. BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Martin's U. T. C. 8 to large and pleased audience. A Texas Steer 23. Innes' Band 30.

NORTH PLATTE. LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Finnigan's Ball 10 canceled.

FALLS CITY. GEHLING THEATRE (John P. Gehling, manager): Quo Vadis 17.

NEW HAMPSHIRE.

MANCHESTER. OPERA HOUSE (E. W. Harrington, manager): Secret Service 6. Reaping the Whirlwind 9, 10; fair business; good performances. Payton's Comedy co. opened for a week 12 to full houses. Repertoire: The Prodigal Daughter, The Parisian Princess, My Kentucky Home, Aristocracy, The Two Orphans, The Octoroon, A Woman's Revenge, The Three Musketeers, The Silver Lining, and The Law of the Land.——PARK THEATRE (Ormsby A. Court, manager): Alma Chester co. finished a week 10 to large houses; co. excellent. Side Tracked 12-14 pleased good business. The Gay Masqueraders 15-17. Cook-Church co. 19-21.——ITEM: George Fredo and Sadie Forrest have joined Side Tracked.

CONCORD. WHITE'S OPERA HOUSE (B. C. White, manager): Eusco and Holland's Minstrels 8; fair house. Jere McAuliffe's Stock co. opened for a week to good business 12. Repertoire: Tom Edson, the Electrician, The Great Diamond Robbery, The Man-o'-War's Man, The Fugitive, In the Heart of the Storm, The Southern Chimes, Camille, All for Gold, Caste, and Under Sealed Orders. A Breezy Time 23.

NASHUA. THEATRE (A. H. Davis, manager): Nashville Students to good house; fair performance. Prince Pro Tem amused a fair house 9. Cook Church co. opened for a week to S. R. O. 12. The White Squadron, An Actor's Romance, and The Land of the Midnight Sun were produced first part of week.

LACONIA. MOULTON OPERA HOUSE (I. M. Cottrell, manager): Nashville Students 9; excellent performance; good house. Joshua Simpkins pleased fair house 12. Next Door to canceled. A Breezy Time 22.

PORTSMOUTH. MUSIC HALL (F. W. Hartford, manager): Quo Vadis 12; fair house. Prince Pro Tem delighted a big house 14. A Breezy Time 20. Rusco and Holland's Minstrels 24.

BERLIN. CLEMENT OPERA HOUSE (F. M. Clement, manager): Joshua Simpkins to fair business 6. A Breezy Time to small house 9; performance good. Robinson DeVyne co. 16, 17.

SOUTH SOMERSWORTH. OPERA HOUSE (Joe F. Noyes, manager): Nashville Students 12; fair audience; performance excellent. Anderson Theatre co. 19-24.

DOVER. CITY OPERA HOUSE (Charles E. King, manager): Frankie Carpenter Repertoire co. closed a week of excellent business 10.

CLAREMONT. OPERA HOUSE (H. T. Eaton, manager): Side Tracked pleased a good house 10.

NEW JERSEY.

ELIZABETH. LYCEUM THEATRE (W. M. Drake, manager): Poverty Row 10; house and co. good. Miss 12; large audience pleased. The Black Diamond Express opened its season to fair house 13; co. weak in spots; pruning knife required. Twelfth Anniversary Concert of Drake's Band 16. The Katzenjammer Kids 17. Herald Square Comedy co. 19-24 in Crimes of a Great City, Michael Strogoff, The Devil's Mine, Hillside Farm, A Kentucky Thoroughbred, The Legion of Honor, The Brand of Cain, and Cinderella.

JACOBS THEATRE (George W. Jacobs, manager): Eight Bells to S. R. O. 10; audience pleased. The Bowery After Dark 12; fair house and performance. Josephine Sabel in The Soldier's Queen 14 pleased a good audience. The World Against Her canceled 15. The Honest Blacksmith 17. Sarah Cowell Le Moyne 19. The Great Train Robbery 22. King of the Opium Ring 24. Remember the Maine 26. Other People's Money 28.

TRENTON. TAYLOR OPERA HOUSE (A. H. Simmonds, manager): A good performance of The Katzenjammer Kids 9 drew good business. Two Little Vagrants 10; fair business; audience pleased. The Spooners opened 12-17; business good. Repertoire: A Soldier of the Empire, Uncle Daniel, A Wife's Peril, That Girl from Texas, The Two Orphans, The Wages of Sin, East Lynne, Between Two Forts, and 1776. Mrs. Le Moyne 20, King of the Opium Ring 22. A Young Wife 25. Other People's Money 27. The Flaming Arrow 28. What Happened to Jones 29.

BRIDGETON. MOORE'S OPERA HOUSE (William J. Moore, manager): The Village Parson 9; excellent performance; good house. Allen's Serenaders 10; excellent co.; poor house. Sun's Minstrels 13; big house; good performances. Hogan's Alley canceled. A Night in Chinatown 16. Cameron-Clemmons co. 17-24. The Katzenjammer Kids 28. Washburn's Minstrels 29. Lost in Egypt 30. The Gems 3-8.

CAMDEN. THEATRE (Taylor and Thomson, managers): Kidnapped 8-10; performances fair; business poor. Who 12-14; performances good; business fair. Josh Spruceby 15-17. All Aboard 19-21. The Village Parson 22-24.——ITEMS: Manager Taylor will open the Empire, Atlantic City, 22, with All Aboard. Richard Kaql, who resides in this city, has opened a studio for voice culture in Philadelphia.

RED BANK. OPERA HOUSE (C. E. Nieman, manager): The Katzenjammer Kids 13; good performance; good business. Miss 14; fair and pleased audience. The World Against Her 17 canceled. Dr. Fredrick Cook, lecturer, 21. Uncle Josh Spruceby 24. The Gems 26-Dec. 1.

ATLANTIC CITY. ACADEMY OF MUSIC (Joseph Ballinger, manager): Eight Bells 8; good business. The Village Parson 10. A Night in Chinatown 17. Under the Red Robe 20. Uncle Josh Spruceby 21.——EMPIRE THEATRE: Will open 22, with All Aboard.

HOBOKEN. LYRIC THEATRE (H. P. Sadler, manager): The Great White Diamond played a successful engagement 12-14. Al Henry's Minstrels 15-17 opened to very large business; satisfactory performance. Two Little Vagrants 19-21. A Young Wife 22-24.

PLAINFIELD. STILLMAN THEATRE (Maze Edwards, manager): Nellie McHenry in Miss 13; splendid performance; fair house. Josephine Sabel in The Soldier Queen 15; large audience; satisfactory performance. King of the Opium Ring 27. Washburn's Minstrels 28. Uncle Josh Spruceby 29.

UNION PARK. EDUCATIONAL HALL (W. H. Morris, manager): What Happened to Jones 2; fair business; co. excellent. Eight Bells 5; business and co. good. Gus Sun's Minstrels 8; fair business; co. good. Uncle Josh Spruceby 22.

ORANGE. MUSIC HALL (Charles E. Dodd, manager): The Katzenjammer Kids delighted a fair sized house 10. Washburn's Minstrels 16.——ITEM: Manager Dodd has returned from a pleasure trip to the West.

DOVER. BAKER OPERA HOUSE (William H. Baker, manager): Agnes Wallace Villa in The World Against Her 10; good co.; large business. Elysian Entertainers 14. Washburn's Minstrels 17.

BOONTON. HARRIS LYCEUM (Harris Brothers, managers): Klark-Scoville co. 12-17 opened to packed house.

LAKEWOOD. ACADEMY OF MUSIC (J. B. Dickinson, manager): Sun's Minstrels 9; big business; co. excellent. Uncle Josh Spruceby 26.

NEW MEXICO.

ALBUQUERQUE. NEHER'S OPERA HOUSE (George K. Neher, manager): Leon Herrmann pleased large audience 5. Elks' Burlesque Circus to capacity 9; excellent performance.

LAS VEGAS. DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Stowaway 13.

NEW YORK.

SCHENECTADY. VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): A Ride for Life pleased a big house 9. Williams and Walker in Sons of Ham to capacity 10; co. capable. Reaping the Whirlwind proved another pleasing attraction 12; owing to a political parade the audience was not as large as the co. deserved. Because She Loved Him So 13. An American Gentleman drew large houses 14; audience delighted; Rose Stahl is a favorite here, having been connected at one time with the Van Curler Stock co. When We Were Twenty-one 15. The Irish Pawnbrokers 16. A Romance of Coon Hollow 17. Mrs. Fiske 20. Josephine Sabel 22. The Evil Eye 23. Vogel and Deming's Minstrels 24. King Dramatic co. 26-Dec. 1.——ITEMS: Manager Benedict spent the week 12 in New York on business pertaining to the Van Curler.——George B. Cavenaugh has been elected lecturing knight of the local Elks in place of Charles H. Hayes, resigned.——James B. Alexander and James W. Golverton, of the Schenectady Elks, were successful at the recent election for County Clerk and County Treasurer, respectively.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Caught in the Web to large audiences 12-14; co. made a favorable impression. Williams and Walker in The Sons of Ham 15-17; pleased large attendance. Martin's U. T. C. 19-21. Hearts of Oak 22-24.——LYCEUM THEATRE (A. E. Wolff, manager): Mary Mannering in Janice Meredith 12-15. The Sprightly Romance of Marsac 16. The Press Club, annual entertainment, with the Marie Louise Clary Concert co. as the attraction to large house 15. Louis Mann and Clara Lippman 16, 17. Jefferson De Angelis 19, 20. Brooke's Marine Band 21. The Belle of Bohemia 23, 24.——FITZHUGH HALL: The Kiltie's Band 13; large and delighted audiences.——ITEM: Mrs. Fiske will appear in Becky Sharp at the Cook Opera House 23, 24. The sale of seats opened 15 and the entire house sold in a short time.

ALBANY. EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Hennecksburg, resident manager): Williams and Walker in Sons of Ham pleased a large audience 8. Lulu Glaser and co. arrived 10 and rehearsed, opening in Sweet Anne Page 12 to fair business, and repeated it to a larger house 13; Frank Martineau, a former Albanian, is the manager. Mary Mannering 16, 17. Zaza 19. The Evil Eye 20.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Caught in the Web 8-10; good business. George W. Wilson co. opened for a week to good business in Rosedale and Harbor Lights. Other plays: The Romany Rye, The Luck of a Factory Girl, A Social Outlaw, Michael Strogoff, The Troubles of a Woman Hater, Kit the Arkansas Traveler, A Woman's Hand in a Dangerous Game, and Little Emily. The Span of Life 26-28.

SYRACUSE. WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Marie Dressler in Miss Printz amused a good sized house 7. Maclyn Arbuckle in The Sprightly Romance of Marsac 12, 13 to unexceedingly small audiences. The play is well constructed on novel lines, and was excellently acted. Mary Mannering in Janice Meredith drew two big houses 14, 15 and pleased. Lulu Glaser 16, 17. Josephine Sabel 19, 20. Jefferson De Angelis 21. Theodora 23, 24.——EASTABLE THEATRE (S. S. Shubert, manager): Though the Breakers pleased large upper houses 8-10. Williams and Walker in Sons of Ham gave the best negro performance seen here in years, and did a big business 12-14. Caught in the Web 15-17. Hearts of Oak 19-21. Martin's U. T. C. 22-24.

KINGSTON. OPERA HOUSE (C. V. Du Bois, manager): The Tyranny of Tears to Herald Square Comedy co. 12-17 in Michael Strogoff, Crimes of a Great City, Devil's Mine, The Brand of Cain, Legion of Honor, East Lynne, Uncle Ellis, and Hillside Farm, specialties by the Queens, Etta Winn, F. C. Coughlin, and the Herald Square Quartette; good performance; large business. A Mysterious Woman 18. Under the Red Robe 20.——ACADEMY OF MUSIC (C. D. Carter, manager): The Gems in Only a Private, Her Double Life, and The Curse of Pride closed their engagement week of 5-10; good business; satisfied audiences. Milton and Booth's Ten Nights in a Bar Room 14.

UTICA. MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren E. Foy, resident manager): Human Hearts 9, 10; excellent business and good performance. Reaping the Whirlwind 13 pleased a large audience. The House That Jack Built 14 had poor business, but scored a hit. Lulu Glaser in Sweet Anne Page 15 attracted a fair audience, which greeted the new opera star cordially; Miss Glaser and Alexander Clark were exceptionally well suited to their roles, and the supporting co. is first-class. An American Gentleman 16, 17. The Belle of Bohemia 21. Under the Red Robe 22. Secret Service 23. The Evil Eye 24.

TROY. GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Woman and Wine 8-10; co. and business good. William Bonelli and Rose Stahl in An American Gentleman 12, 13; pleased good audiences. Lulu Glaser, supported by a good co., in Sweet Annie Page 14; delighted good houses. Because She Loved Him So 15. An African King 16, 17.——RAND'S OPERA HOUSE (Martin and Halligan, managers): Stetson's U. T. C. 8-10; big houses. Other People's Money 12, 13; co. good; business fair. Mrs. Fiske 17.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (C. E. Sweet, manager): Wills Brothers' co. 8-10 opened with In Atlantic City, followed by Two Old Cronies and Boston Friends. When We Were Twenty-one (return) 12. Stetson's U. T. C. 13. Katzenjammer Quartette 14. Mrs. Fiske 16. The County Fair 17. Schiller Stock co. 19-24. A Hot Old Time 29.——ITEMS: The artistic printing displayed in advance of Mrs. Fiske's engagement has received the most favorable notice, and the demand for seats for this engagement assures the largest house of the season.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): Schiller Stock co. in Falsely Accused, East Lynne, We Uns of Tennessee, Carmen, Monte Cristo, Sapho, The Mysterious Mr. Jones, and The Red, White and Blue drew large and pleased houses 5-10. Because She Loved Him So 12. Human Hearts was fairly well patronized 13; audiences pleased. The Girl from Calcutta attracted a fair house and pleased 14. The House That Jack Built 15. When We Were Twenty-one 16, 17. Wills Brothers' co. 19-21.

AMSTERDAM. OPERA HOUSE (George McClumpha, manager): Rae and Fernberg co. closed quite a successful week 10. Plays: Knobs o' Tennessee, Why Jones Left Home, Bar Harbor, Michael Strogoff, The Brand of Cain, Dr. Jekyll and Mr. Hyde, and After the War; co. fair; good specialties. Clary Concert co. gave a delightful entertainment 14. Mrs. Fiske 19. Nell Burgess 20. The Power Behind the Throne 22. The Irish Pawnbrokers 24. Macauley-Patton co. 26-Dec. 1.

NIAGARA FALLS. INTERNATIONAL THEATRE (Harris Lumberg, manager): Thomas Jefferson in Rip Van Winkle 8; fair business and performance. Aubrey Stock co. in The Red, White and Blue, The Two Orphans, and Lost in New York 9, 10; light business; good co. Kiltie's Band 12; fair business; well received. Alf Hyonard, Krauss Carols, and Mary Mansfield in concert 13; light house; performance was excellent. 'Way Down East 15. The Tyranny of Tears 16. Human Hearts 17.

GLOVERSVILLE. DARLING THEATRE (Will L. Gust, manager): Williams and Walker in Sons of Ham to large audience 9; a great success. Because She Loved Him So 15. A Romance of Coon Hollow 16. The Soldier's Queen 17. When We Were Twenty-one 19. The Belle of Bohemia 20. Secret Service 22. The Cadet Girl 23.——KASSON OPERA HOUSE (A. L. Covell, manager): A Ride for Life 10; capable co.; small audience. The Irish Pawnbrokers pleased a fair audience 12. Uncle Sam in China 25.

COHOES. NEW OPERA HOUSE (E. C. Game, manager): George W. Wilson co. 5-10 in Harbor Lights, Michael Strogoff, The Trials of a Woman Hater, and A Dangerous Game. Little Emily and The Arkansas Traveler 8-10; business good; fair co. Remember the Maine 12, small house; audience delighted. When We Were Twenty-one (return date) 13; fair business; excellent performance. A Ride for Life 14; fair business, good performance. The Irish Pawnbrokers 17. King Dramatic co. 19-24.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Remember the Maine 10; small but pleased audience. The Girl from Calcutta 13; excellent play and co.; good house. Because She Loved Him So 16. The Irish Pawnbrokers 20. The Evil Eye 22. Vogel and Deming's Minstrels 28. Edward Harrigan 29. A Romance of Coon Hollow Dec. 1.——BROADWAY THEATRE (George L. Curliss, manager): Dark.

HUDSON. OPERA HOUSE: Stetson's U. T. C. 12 pleased a good house; receipts $320. A Ride for Life 13; fair performance; poor business. William Morris and co. in When We Were Twenty-one 14; fair audience; excellent co. Others that did excellent work were Corona Ricardo, Albert Brown, and W. J. Barber. The Ladder of Life 23. Vogel and Deming's Minstrels 30. The Span of Life Dec. 1.

DUNKIRK. NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Black Patti's Troubadours 4; fair house; satisfactory performance. The Village Postmaster 10; fair house; pleasing performance. Thomas Jefferson in Rip Van Winkle 12; packed house; excellent attraction. The Tyranny of Tears 17. An American Gentleman 20 canceled. Quo Vadis 24. Reaping the Whirlwind 28.

JAMESTOWN. SAMUELS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): John Griffiths 12 pleased fair audience in Spartacus. The Last First 13; fair business; co. satisfactory. Jefferson De Angelis in A Royal Rogue 14; large business; performance excellent; Jessie Mackaye scored heavily. Where is Cobb 15. Martin's U. T. C. 17. Ben Ton Stock co. 19-24.

ELMIRA. LYCEUM THEATRE (M. Reis, manager): Ben Ton Stock co. 9-17 in A Princess of Patches, The Mystery of Craigsmere, The Smugglers, Grit, The Pulse of New York, A Hot Time, Chispa, Gettysburg, The Black Flag, The Census Taker, The Wharf Rats, and Dear Old Killarney; large business. Macauley-Patton co. 19-24.

OSWEGO. RICHARDSON THEATRE (J. L. Hasbacher, manager): Marks Brothers' co. 5-10; large audiences. The Tyranny of Tears 12. Reaping the Whirlwind 14 pleased a small audience. The Christian 16. Quo Vadis 19. A Lucky Coon 20. The Belle of Bohemia 22. Under the Red Robe 27. Al. W. Martin's U. T. C. 29.

PLATTSBURGH. THEATRE (M. H. Farrell, manager): Vogel and Deming's Minstrels 13; good and pleased audience. Beside the Bonnie Brier Bush (Y. M. C. A. course) to full house 14. Quo Vadis 15; good business; satisfactory performance. The Irish Pawnbrokers 21.

GLENS FALLS. EMPIRE THEATRE (J. A. Holden, manager): T. C. C. 5; pleased big business. Remember the Maine 9 pleased a light house. The Commander 12 canceled. Because She Loved Him So 13. The Irish Pawnbrokers 19. The County Fair 22. Vogel and Deming's Minstrels 29.

ONEIDA. MUNROE OPERA HOUSE (Smith and Preston, managers): Murray and Wesley in The Irish Pawnbrokers 9 pleased a fair house. Blake and Bishop's Educated Dogs and Monkeys 10-17. German Brothers 19 canceled. A Lucky Coon 25. Royal Hungarian Orchestra 29.

LOCKPORT. DOUGE OPERA HOUSE (Charles G. Stevens, manager): The Village Postmaster 9; fair performance; good house. Kiltie's Band 14; good attraction; fair business. Reaping the Whirlwind 15; pleased fair house. The Christian 17. The Honest Blacksmith 23. Jefferson De Angelis 24.

PORT JERVIS. GRAND OPERA HOUSE (William A. Kudel, manager): Wills Brothers' co. in In Atlantic City, Two Old Cronies, and Boston Friends 12-14; good business; performances pleasing (Klark-Scoville co. 19-24.

ALBION. GRAND OPERA HOUSE (Hinchey and Vary, managers): Thomas Jefferson in Rip Van Winkle 9; large audience; excellent performance. Human Hearts 21. Brooke's Marine Band 21. The Commander Dec. 3. Peck's Bad Boy 11.

AUBURN. AUDITORIUM (H. A. Cole, manager): Willard's Oriental Spectacular (local) 13; small house; fair performance. Rooney's Wedding (local) 14; good house; fair performance. The specialty by Kate Connellon was very good.

UTICA. LYCEUM (M. M. Gerstadt, manager): When We Were Twenty-one delighted a good house 10. The House That Jack Built to fair business 12. Mrs. Fiske 22. Jefferson De Angelis 23. Under the Red Robe 28. Fedora 29. International operatic co. 30.

MIDDLETOWN. CASINO THEATRE (C. S. Hathaway, manager): The Tyranny of Tears 8. My Aunt's Nephew 12; fair audience and performance. Park Sisters 15. When We Were Twenty-one 20 canceled.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): The Tyranny of Tears 9. Al Henry's Minstrels 10; performances good; crowded houses. The County Fair 19. When We Were Twenty-one 21.

JOHNSTOWN. GRAND OPERA HOUSE (A. L. Covell, manager): A Ride for Life 12; pleasing performance; large business. The Irish Pawnbrokers 14; good performance; fair business. The Span of Life 15. The Christian Dec. 5.

CORNING. OPERA HOUSE (H. J. Steinberg, manager): Brooke's Marine Band 9; fair house; delighted audience. The Germans to canceled. The Honest Blacksmith 21. Way Down East 23. Pinafore (local) 27-29.

HORNELLSVILLE. SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Brooke's Marine Band to capacity 8; pleasing entertainment. Gertrude Coghlan in Vanity Fair to right house 10.

WATERTOWN. CITY OPERA HOUSE (C. M. Gates, manager): A Romance of Coon Hollow to good house and co. The Tyranny of Tears 13; Quo Vadis 17. The American Girl 19. Human Hearts 22. Secret Service 24.

TICONDEROGA. UNION OPERA HOUSE (P. W. Barry, manager): Kennedy Players 12-14 in The Fugitive, Faust, Rip Van Winkle, and Sapho; business and co. good. A Romance of Coon Hollow 19. The Irish Pawnbrokers 22. A Mysterious Woman 30.

MEDINA. BENT'S OPERA HOUSE (Foster and Hood, managers): Thomas Jefferson in Rip Van Winkle 10; fine performance; large house. Duffy's Jubilee failed to appear. Human Hearts 21. Rice's Vaudeville co. 28. The Three Musketeers Dec. 4.

NORWICH. CLARK OPERA HOUSE (J. B. Bassett, manager): The Irish Pawnbrokers 7 pleased a good house. Human Hearts 12; excellent performance; fair house. The Commander 19 canceled. Edward Dodge Dec. 1.

OLEAN. OPERA HOUSE (J. H. Havens, manager): John Griffith in Faust to pleased poor house. The Last First 13. Martin's U. T. C. 15. Where is Cobb 19.

WELLSVILLE. BALDWIN'S THEATRE (E. A. Rathbone, manager): John Griffith in Spartacus the Gladiator 9; audience small but pleased. Where is Cobb 16.

WATTEMAN. OPERA HOUSE (Clark and Robinson, managers): Black Diamond co. 12, 13; good performance; fair business. Ten Nights in a Bar Room 17. Klark Scoville co. (return) 26-Dec. 1.

FISHKILL-ON-HUDSON. ACADEMY OF MUSIC (George Feattie, manager): Stetson's U. T. C. 14 pleased a large audience. The Ladder of Life 21. Evangeline (local) 22.

FREDONIA. GRAND OPERA HOUSE (Starr and Davis, managers): John Griffiths in Spartacus 13; fair house; excellent performance. Duffy's Jubilee 23

1900 The Christmas Dramatic Mirror 1900

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manager; Kennedy Players 15-17 in The Fugitive, Faust, Rip Van Winkle, Tom Sawyer, and Sapho; business large; performances excellent.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Columbia Opera co. closed a week of fair business 10. Repertoire: Giroflé Girofla, La Mascotte, Fra Diavolo, The Chimes of Normandy, and Said Pasha. Howard Gould in Rupert of Hentzau 13; good house; excellent performance. Mathews and Bulger 15.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Morrison's Faust 9; good business; performance excellent. Columbia Opera co. 12-14 in La Mascotte, Olivette, and The Two Vagabonds; large and delighted audiences.

GREENSBORO.—ACADEMY OF MUSIC (T. J. McAdoo, manager): Town Topics 1; large house; good performance. A Pair of Tramps 7; poor house and performance. Una Clayton co. 12.

GOLDSBORO.—GRAND OPERA HOUSE (J. D. Plummer, manager): Morrison's Faust 7; good house; audience pleased. A Pair of Tramps 12. Town Topics 17.

ELIZABETH CITY.—ACADEMY OF MUSIC (Overman and Sawyer, managers): Galveston pictures 12; light business. Harry Lindley co. 15-17.

SALISBURY.—OPERA HOUSE (J. C. Bessent, manager): A Pair of Tramps 8; small audience; poor performance.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Rupert of Hentzau 12; strong co.; excellent business. A Milk White Flag 14.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. C. Rivers, manager): A Milk White Flag 16.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Walker Whiteside in Heart and Sword to big business 6; delightful production; receipts over $800. Eddie Foy in A Night in Town 8; co. below average. Tennessee's Pardner 10; small house; fine co. Shenandoah 13. Old Jed Prouty 16. Why Smith Left Home 19. The Man from Mexico 23. William Owen 28-Dec. 1. Neill Stock co. 4, 5. A Stranger in a Strange Land 6.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Eddie Foy in A Night in Town 6; light house; performance disappointing. Tennessee's Pardner to fair business 9; satisfied audience. Shenandoah attracted good business and was well received 12. Why Smith Left Home 15. Old Jed Prouty 21. King Rastus 29.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Richard Golden 24.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, general manager; G. C. Miller, business manager): What Happened to Jones to light business 6; competent co. William Collier in On the Quiet to fair business 7. The star was excruciatingly funny in his role, and was well supported. Andrew Robson in The Royal Box drew fair business 9, 10 and made a most favorable impression. Minnie Seligman in When a Woman Loves to fair business 12. Miss Seligman won many new admirers.—PARK THEATRE (Harry E. Feicht, manager): The Ramblers to good business 8-10; specialties pleasing; burlesque laughable. On the Suwanee River 12-14; S. R. O.; play well presented; Fred Truesdell and Stella Mayhew were above the average. Faust 22-24. Lost in the Desert 26-28. Devil's Auction 29-Dec. 1. J. W. WEIDNER.

FOSTORIA.—VALENTINE THEATRE (L. M. Roda, manager; Otto Klives, business manager): William Collier in On the Quiet pleased good business 9, 10. Empire Vaudeville co. furnished some excellent turns to large houses 12, 13. Anna Held in Papa's Wife to big house 14.—LYCEUM THEATRE (Frank Burt, manager): Walter Perkins in The Man from Mexico pleased fair business 8-10. A Trip to Countown opened to capacity 11-14; performance the best of its kind.—BURT'S THEATRE (Frank Burt, manager): Hope Booth in War on Women to fair houses 8-10. We-Uns of Tennessee 11-14, to capacity 11 and fair business 12-14. C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Alvin Joslin had a good house 13, considering the weather. Uncle Alvin was done artistically by Charles Willard, who was ably assisted by Louis Lytton, George Thompson, H. S. Bartlett, Frank H. La Rue, H. Loraine, Ella Sothern, Molly Saylor, and Madge Sinclair. Kidnapped in New York 17. Chicago Stock co. 19-24. A Poor Relation 28. A Night in Chinatown 29. Edward Harrigan 30.—ITEM: Frank La Rue, of Alvin Joslin, lived here when a boy. WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Ramblers 7; pleasing performance; fair business. What Happened to Jones 9; fair audience satisfied. The Lion's Heart 10; good performance; light houses. Elias Day 12; large audience. Tante Rennechen in America 14; good patronage. Davidson Stock co. 15-17. Kidnapped in New York 19. Kilties Band 20. Damon and Pythias (local) 21. A Poor Relation 22.—BLACK'S OPERA HOUSE (Charles P. Brenner, manager): European Sensation 8 failed to please a good house. Little Irene Myers' co. 12-17 opened to S. R. O., and business has continued good; co. above average. Repertoire: The Ensign, White Rat, Little Lord Fauntleroy, The Stowaway, The Two Orphans, Ten Nights on a Bar Room, The Maid of the Mill, and Under Two Flags. A Tin Soldier 19. Sandy Bottom 21.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Rag Time Reception to good audience pleased. Barlow and Wilson's Minstrels 15. Little Irene Myers co. 19-24. Field's Minstrels Dec. 1. Uncle Sam in China 5. (High School Lyceum Course); Monteville Flowers 8; large and pleased audience. Boston Ladies' Symphony Orchestra Dec. 14. C. M. Lochs, manager; 81 Plunkard 7; fair audience. Tim Murphy in A Batchelor's Romance 13; large audience; superior attraction. A Romance of Coon Hollow 20. Lafayette Stock co. Dec. 8. The Evil Eye 12.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Vanity Fair 8; full house; fair performance. For Her Sake 9; first-class performance; fair house. Allan Tabor's Faust 10; big business; performance fair. Marion Manola in Friend Fritz 12; splendid performance; fair house. Brockway Concert co. 13 to capacity; poor performance. The Fluming Arrow 14 pleased a full house. The Village Postmaster 15. Devil's Auction 16. New England Opera co. 17. Daniel E. Ryan co. 19-24. Holden Comedy co. 26-Dec. 1.

SPRINGFIELD.—OPERA HOUSE (Eugene Rodgers, manager): Wilbur Opera co. week 5-10; fair business. Black Patti's Troubadours 13 to full house, receiving merited applause. John Griffith 12; fair house in Spartacus; fine presentation. Creston Clarke 15 and Marion Manola 17. Edward Harrigan 20. Howe's moving pictures (return) 21. Kidnapped in New York 22. South Before the War 24. West's Minstrels 26. The Dairy Farm (return) Dec. 4.—ROVER'S OPERA HOUSE: Lemora Jackson 12; large audience. Organ recital by Frederic Archer and Etta C. Kiel 19.

CHAMPAIGN.—GRAND OPERA HOUSE (Smith and Whitehill, managers): What Happened to Jones pleased a large audience 10. John Allison, H. G. Hockey, H. W. Montgomery, William Belfort, Florence Marion, Marie Haynes, and Maud Allison deserve special mention. Alvin Joslin 14. The Real Widow Brown 17. For Her Sake 21. On the Suwanee River 24. A Poor Relation 27. Little Egypt co. 30. Old Arkansaw Dec. 8. Davy Crockett 12. John Griffith 27.

TROY.—OPERA HOUSE (C. C. Sauk, manager): Harry Shannon co. 9-10 presented The Squire's Daughter. Camille, In the Rogues' Gallery, and Farmer Allen; good business; creditable performances. Tante Rennechen in Amerika 12; crowded house; excellent performance. Kidnapped in New York 20. On the Suwanee River 23. 81 Plunkard 26. Midnight in Chinatown 28.—ITEM: Stem Berlan joined the Davidson Stock co. here.

ST. MARYS.—GRAND OPERA HOUSE (H. C. McLain, manager): A Tin Soldier to a good house 8. Sandy Bottom failed to appear 12. The Real Widow Brown 14. A Homespun Heart 21. My Aunt's Nephew 30. Dr. Jekyll and Mr. Hyde 12 cancelled.—PEOPLE'S THEATRE (Bert Bennett, manager): Jule Walters in Side Tracked pleased good house 6. Kidnapped in New York 15. For Her Sake 23. A Wise Woman 28.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers; C. E. Taylor, city manager): Charles Mortimer co. opened its season here 5-10, presenting Across the Trail, Hearts of Gold, Back Among the Old Folks, Ten Nights in a Bar Room, and The Blue and the Gray to good business. A Run on the Bank 14; good business and performance. Sandy Bottom 19. Stetson's U. T. C. co. 23. Rip Van Winkle 28. Kellar Dec. 3.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Alvin Joslin 9 pleased a small audience. Charles Willard and Madge Sinclair were especially good. Isham's Octoroons 10 drew well and made a good impression. Devil's Auction 14 drew good house and took well. Dr. Jekyll and Mr. Hyde (local), with C. I. Venie in title-role, 20. South Before the War 22. My Wife's Nephew 27. On the Suwanee River 29.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Drummer Boy of Shiloh (local) to fair houses 7-9; presentation creditable. The Real Widow Brown 10; fair house and performance. Davidson Stock co. presented Darkest Russia to S. R. O. 12. She Couldn't Marry Three to fair house 13. Moths of Society 14; capable co. A Run on the Bank 15. Stetson's U. T. C. 17. Alvin Joslin 19. The John Thomas Concert co. 16.

CANTON.—THE GRAND (M. C. Barber, manager): Al. H. Wilson in The Watch on the Rhine 6 pleased a packed house. Isham's Octoroons 7 pleased a fair audience. The Royal Liliputians 9 in The Merry Tramps to good business. Go-Won-Go Mohawk in The Fluming Arrow pleased big business 10. The Wilbur Opera co. opened for a week 12 to capacity in La Mascotte.

MARION.—GRAND OPERA HOUSE (C. E. Perry, manager): The Real Widow Brown 7 pleased fair audience. A Tin Soldier 10; performance poor; small audience. Harry Shannon co. in The Squire's Daughter 12. The Rogues' Gallery 13, and My Cousin Teddy 14; fair audiences pleased. Tim Murphy 16. Chicago Opera co. 17. Gertrude Coghlan 21. Stetson's U. T. C. 22.

NORTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Kidnapped in New York 7; fair business; excellent performance. The Charity Ball (local) 9; S. R. O.; good performance. Mrs. B. O'Shaughnessy 13. The Real Widow Brown 16. For Her Sake 22. Midnight in Chinatown 26. A Wise Woman 30.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): A Lady of Quality 9 pleased a fair house. Jefferson De Angelis and a competent co. to capacity 12 in A Royal Rogue. Jessie Mackaye won much favor. For Her Sake 13; business and co. good. A Ward of France 16. John Griffith 21. Thomas Jefferson 25.

ALLIANCE.—OPERA HOUSE (George F. Dorman, manager): Black Patti's Troubadours pleased a good audience 14. South Before the War 20. A Spring Chicken 24. Himmelein's Ideals 26-Dec. 1.—CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Allen Tabor's Faust 12; large and well pleased audience. John Griffith 15.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Over the Fence 9; fair performance; poor attendance. Carpenter's Quo Vadis 12; co. first class; good house. A Night in Chinatown 15 failed to appear. Parker Concert co. 13; fine performance; large audience. John Griffith 20. Barlow and Wilson's Minstrels 22.

LANCASTER.—CHESTNUT STREET THEATRE (Stuart and Tannehill, managers): 81 Plunkard 12; large house; audience pleased. For Her Sake 14; large house; performance good. Finnigan's Ball 24. Edward Harrigan 28. Barlow and Wilson's Minstrels 30. Uncle Josh Spruceby Dec. 11.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Hope Booth in War on Women 7-8; fine performance; fair business; Hope Booth, Lillie Allyn, and J. E. Dubedat deserve special mention. Eaone-Yaki co. 16. A Homespun Heart 23. Kidnapped in New York Dec. 1.

SPRINGFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Martin's U. T. C. 6, 7 pleased large audiences. The Fluming Arrow 8; small house; performance fair. Alvin Joslin 10; fair business and performance. Finnigan's Ball 21. The Telephone Girl 23.

WASHINGTON.—NEW ARMORY (William R. Lipps, manager): The Watch on the Rhine 8; crowded house; excellent co. The Fluming Arrow 13; a small but appreciative audience. South Before the War 14. John Griffith 19. Rip Van Winkle 22. My Aunt's Nephew 28. Kidnapped in New York 30.

AKRON.—GRAND OPERA HOUSE (T. K. Mabaugh, manager): Elmer E. Vance in The Limited Mail. Patent Applied For. The Hidden Hand, and The Queen of the Circus 8-10; co. very good; large audiences. John Griffith 17. Sherlock Holmes Dec. 4. Keller 11. Next Door 15. A Wise Woman 17.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): What Happened to Jones 5; good business; co. good. Vanity Fair 9; good business; fair performance. Over the Fence 15. Hope Booth 17.

PORTSMOUTH.—ANDES OPERA HOUSE (H. C. Campbell, manager): South Before the War 7 pleased a fair house. A Tin Soldier 13; poor house and co. Mrs. B. O'Shaughnessy 20. A Pair of Queens (local) 28, 29.

LORAIN.—WAGNER'S OPERA HOUSE (Charles Knapp, manager): Mrs. B. O'Shaughnessy 12; business fair; audience pleased. Stetson's U. T. C. to good business 14. A Run on the Bank 17. John B. De Motte 22. Kidnapped in New York 25.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Hello, Bill, 12; good business; satisfactory performance. Gertrude Coghlan 14. A Ward of France 17. A Poor Relation 20. Kilties' Band 21. 81 Plunkard 24.

MIDDLETOWN.—COLUMBIA THEATRE (Edward L. Moore, manager): Carner Stock co. closed a week 10 to S. R. O. Black Patti's Troubadours 15; packed house; co. good. The Enchantment (local) 16, 17. Devil's Auction 20. King Dramatic co. 21-24.

ST. MARYS.—WOODWARD THEATRE (Ewing and Torrey, managers): Over the Fence 10; fair performance; small house. Mrs. B. O'Shaughnessy 14; small but pleased audience. Hope Booth 16. For Her Sake 19. Kidnapped in New York 21.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Little Minister 7. A Tin Soldier 9; fair business and performance. Modjeska in Macbeth delighted a packed house 10. Kidnapped in New York 14. The Only Way 16.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): What Happened to Jones 7; small house; excellent attraction. A strong co. presented A Lion's Heart 9 to poor attendance. A Poor Relation 21. Barlow and Wilson's Minstrels 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (E. Hammond, manager): 81 Plunkard 6 to capacity. Over the Fence 8; small attendance; poor performance. For Her Sake 12; good attendance. Barlow and Wilson's Minstrels 17.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): South Before the War 10; fair house and co. Stetson's U. T. C. 13; fair house; audience satisfied. A Run on the Bank 16. Harry Shannon co. 19-24.

NEW DECATUR.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): W. H. Hartigan to canceled. The Real Widow Brown 15. A Breezy Time 28.

ADA.—WHITESIDE THEATRE (A. W. Chitter, manager): Ehring's U. T. C. 12; good business; audience pleased. A Woman in the Case 23. Allen Tabor's Faust 26, 27. Carpenter's Quo Vadis Dec. 6.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): For Her Sake 10; fair and pleased house. South Before the War 17. John Griffith 24.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Flaming Arrow 12; full house; audience pleased. The Devil's Auction 17. John Griffith 27. Field's Minstrels 30.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): Frank Keenan in A Poor Relation 10; big business; excellent performance. Boone, hypnotist, 12 pleased large audience.

SPRINGFIELD.—MOORE'S OPERA HOUSE (Ell Moore, manager): Carner Stock co. opened for a week 12 with The Black Flag to S. R. O.; performance good.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): South Before the War 8; large and pleased audience. A Tin Soldier 14; good business. Marion Manola 19.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Vanity Fair 10; fair house; performance poor. A Spring Chicken 14. Over the Fence 17. Howard-Dorset co. 19-24.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Over the Fence to small audience 12; co. good. A Spring Chicken 20. Finnigan's Ball 26. Barlow and Wilson's Minstrels 30.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Ward of France to good business 14; audience pleased. The Flaming Arrow 16; large and pleased audience.

MARTIN'S FERRY.—STAR THEATRE (I. F. Blumenberg, manager): The Three Musketeers pleased good business 10. A Romance of Coon Hollow 17.

CHRISTOPHER.—CITY OPERA HOUSE (Elvin and Van Ostrum, managers): The Three Musketeers 8; large and pleased house. South Before the War 16.

NEWARK.—AUDITORIUM (J. E. Rosebraugh, manager): Tim Murphy (return) 15. For Her Sake 17. A Poor Relation 22.

GALION.—CITY OPERA HOUSE (S. E. Ribbet, manager): Carpenter's Quo Vadis 5; large house pleased. The Rose Maiden (local) 15.

WARREN.—CITY OPERA HOUSE (Anderson and Lowell, managers): Alvin Joslin 12; light house; performance fair. For Her Sake 20.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): A Spring Chicken 13; fair house. Edward Harrigan 26.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Ewing Taylor co. 4-10 in Because She Loved Him So, Sapho, The Three Musketeers, The Siege of the Alamo, Comrades of '61, Myrtle Ferns, and Faust; receipts $1,633; house record.

SHAWNEE.—OPERA HOUSE (Charles Patterson, manager): Curran Milton co. 5-10 in Queens, Passion's Slave, A Kansas Cyclone, The Widow and the Fool, Lady Audley's Secret, O'Moore's Courtship, and The Brand of Cain.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, manager): Two Merry Tramps to packed house 8. The Ivy Leaf 14.

ENID.—OPERA HOUSE (R. A. Wahl, manager): Dark.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): Ole Olson 7; fair performance; good house. Haverly's Minstrels 9; pleased a large house. A Hindoo Hoodoo 12. The Fast Mail 21. A Breezy Time 24.

BAKER CITY.—NICHOLS OPERA HOUSE (Nichols Brothers, managers): Griffith, hypnotist, 5-10 pleased small audiences. A Hindoo Hoodoo 13. The Hottest Coon in Dixie 14. A Day and a Night 17. A Breezy Time 22. The Fast Mail 23.

LA GRANDE.—STEWARD'S OPERA HOUSE (Jesse Steward, manager): Ole Olson 5; big house; good performance. Mueller and Whitaker co. 12-14 in The Girl from Chili, Under Sealed Orders, and The Strange Adventures of Miss Brown.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The miners' benefit concert was a most gratifying success 8, artistically and pecuniarily; $500 was distributed among the needy families in this vicinity. Empire Dramatic co. made their first appearance this season 10, presenting Kathleen Mavourneen to a large and pleased audience. J. J. Nolan and Bertha Stryker displayed talent above amateur efforts. Brooke's Chicago Marine Band gave a delightful concert to capacity 13. The Gunner's Mate 15. Gus Rublin co. 16. Dorio-Emmett co. 20. Sipe's Educated Animals 21, 22. J. E. Toole co. 26-Dec. 1.—HERSKER'S OPERA HOUSE (E. H. Carpenter, manager): Fedora, with Eleanor Franklin in the title-role, 9; creditable performance; small business. Brinsley Shaw as Loris was excellent. The Fluming Arrow 26. Poverty Row 29. The Great White Diamond 30.—ITEMS: Ruth will soon be presented by Pottsville talent at Tremont. F. C. Knoll ton will stage the production.—The Orpheus Club, of Easton, have commenced their Winter rehearsals.—The German Concordia Singing Society was organized here 12.—Mae Snyder, who is winning laurels in The Belle of New York, is a favorite in this city, having assisted in many amateur performances.—Manager Quirk donated the use of the Opera House and the orchestra to the miners' benefit concert.—Edwin S. Stine entertained a number of the members of A Ward of France at his home at Pottsville after the performance 5.—Robert White, associated with Pawnee Bill's Wild West, is visiting his brother, F. H. White, manager of the Ashland Opera House.—Manager Carpenter, of the Hersker, is making arrangements for placing a beautiful drop curtain in his playhouse. A complete outfit of stage furniture also will be added. R. W. SHERTZINGER.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): The first presentation of Matt Ott's comedy, The Last First, on 13 attracted a large audience. The play is based on the action of Otto Mobile, a fussy old Egyptologist, who stole the mummy of Queen Taris I of Egypt and brought it to America, and by some mysterious power brings the queen back to life. His daughter, whom he has never seen and supposes to be a son, in a spirit of fun attires herself in the mumy cloths and takes the mummy's place in the case. The two mummies, the real and feigned, mix up the other characters in a manner to drive them to distraction. Through an error in delivery of a letter the German butler, impersonated by Matt Ott, is introduced to Otto Mobile as his long lost daughter, which helps to complicate matters. In the unravelling of the mystery Mr. Ott displays fine comedy work. The principal characters are: Otto Mobile, Edward McIntyre; E. Z. Mark, Leo B. Bailey; Rousse Mittem, Matt Ott; Taris First, Camilla Martin; Mary Made, Suzanne Hale. Frank Wagner is manager and John St. George musical director. William Hale is in advance. Aubrey Stock co. in The Land of the Living 13; large house. The leading man, Harry Siggins, is a native of Bradford and was warmly welcomed. Repertoire for rest of week: Faust, A Prince of Russia, We-Uns of Tennessee, and The Red, White and Blue. Where Is Cobb 20. Way Down East 21. The Greatest Thing in the World 24.

SHENANDOAH.—LYRIC THEATRE (Mishler and Worman, managers): The Honest Blacksmith 9; large audience; audience pleased. Edward Harrigan, with a good co., presented Old Lavender 10. Burke's Vaudeville co. had a fair audience 12. On the bill were Ramsdell and Arnold, Vera King, Sheridan and Harrigan, Marie Wainwright and co., Fanarolo, Tom Mack, Brothers Damm, and Hilda Thomas. This was considered the best entertainment of the series. The Village Postmaster 21. What Happened to Jones 24.—ACADEMY OF MUSIC (N. E. Worman, manager): The Little Egypt Burlesquers 12, 13. The olio included Mac Taylor, Rawson and Ruisley, Al Lawrence, Sisters De Graff, and Markey and Stewart; performances pleasing; good audiences. Sipe's Educated Ponies, Dogs and Monkeys 14, 15 gave interesting exhibitions.—ITEM: The Arion Society, of this city, assisted by the Thursday Morning Ladies' Club, of Easton, scored a success at the Lyric 14. The house was filled and the concert one of the best given by the society.

LANCASTER.—FULTON OPERA HOUSE (Hecker and Gleim, managers): Royer Brothers in Next Door pleased a small audience 9. Burke's Vaudeville co., including Mr. and Mrs. Tony Farrell, Alice Shaw, Dan and Dolly Mann, Hal Stephens, Alice Lewis, Manning and Duerow, Losh and Hupp, Morton and Lawrence, and Murphy, Lamarche and Riley, gave the performances to fair business 10. Teachers' Institute attractions—Ariel Ladies' Sextette 12, Ernest Ingersoll 13, Newell Dwight Hillis 14, and Slayton Jubilees 15—attracted large houses. Burke's Vaudeville co. 17. Under the Red Robe 19. The Village Parson 20. Sarah Cowell Le Moyne 21. A Rag Time Reception 22. A Pack of Cards 26.—ITEMS: Jacob Metzgar, of the advertising forces of Kingling Brothers Circus, has returned to his home in this city.—Mr. and Mrs. Robert Parkinson, of Lost in Egypt co., who were resting in this city, rejoined their co. in Reading 15.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): A Ward of France 8 pleased medium business; good scenery. Allie Warner, Walter Wilson, and Maud Atkinson were very good. Old Lavender 13; creditable performance; medium attendance. Edward Harrigan received great applause. Elijah Allen 14 and Caught in the Web 15 canceled. My Aunt's Nephew 16. Tommy Shearer co. 19-24.—ITEMS: Frank Fey, Fred Glenn, and Harry Wilson, of A Ward of France, are residents of this town. Fellow Elks took care of them after the performance.—The Third Brigade Band, under Professor Gerhcart, will play two concerts at Harrisburg Jan. 24.—The Arion Glee Club, of Allentown, 150 voices, under leadership of Professor James Prescott, leader of Pottsville Choral Union, sang King Olaf's Christmas and Paul Revere's Ride 14 at Allentown.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Diamond Brothers' Minstrels 10; good house; fair performance. A Ward of France 12 pleased a fair house. D. J. Stafford delivered an eloquent lecture on Hamlet to a large and pleased audience 13. Creston Clarke and a capable co. appeared 14 in The Only Way; large house; fine performance. A Rag Time Reception 15. Edward Harrigan 17. Willis Brothers 24.—OPERA HOUSE (I. C. Mishler, manager): Fedora was presented by a capable co. 13; light business; good production. Brinsley Shaw and Eleanor Franklin were good in the leading parts. A Romance of Coon Hollow 14; fair house; satisfactory performance. The Fluming Arrow 19. Caught in the Web 20.—ITEM: George R. Wendling spoke on Mirabeau and the French Revolution to a large and enthusiastic audience at High School Auditorium 13.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Uncle Josh Spruceby to a fair house 1. Finnigan's 400 to light house 2, the few present seemed to enjoy the farce. J. K. Burke's Vaudeville co. 3; good business. Milton and Dolly Nobles won much laughter. The Lukens Brothers, Almont and Dumont, Hamilton and Hill, Evans and White, Joe and Nellie Keaton, Rome and Ferguson, and the De Muths were commendatory. Kathryn Rober and a fair co. 5-10 to good business. Plays: Killarney, A Heroine in Rags, A Nutmeg Match, Camille, Sapho, Quo Vadis, Romeo and Juliet, The Lady of Lyons, Madame Sans Gene, and Fanchon. Next Door to good houses 12, 13. King of the Opium Ring to good business 14; well balanced co.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duff, manager): Gertrude Coghlan in Vanity Fair 8; large audience; poor performance. Who Is Who 10 pleased a fair audience. The House that Jack Built 11. The Gunner's Mate 17. The Honest Blacksmith 20. Burke's Vaudeville co. 22.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Huntley Jackson Stock co. 12-17; excellent business; good plays. Repertoire: For Liberty and Love, The Tornado, The Marble Heart, The Local Card, Innocent Sinner, Roanoke, The Worst, and Michael Strogoff. Scharf and Morris co. 19-24.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Himmelein's Ideals 7 to pleased big business and satisfaction. Three performances on election day to $725. Fedora 12; pleasing performance; good house. Creston Clarke in The Only Way pleased large audience 13. A Rag Time Reception to good business 14. Vance Comedy co. 15-17

(Continued on page 28.)

FOREIGN STAGE.

LONDON.

Shaftesbury Betrothal of Forbes Robertson and Gertrude Elliott.

(Special Correspondence of The Mirror.)

LONDON, Nov. 10.

Immediately after I mailed you last week, the theatrical air, or some part thereof, began to be filled with reports of more dissensions at our Shaftesbury Theatre, where your Casino Girl still runs merrily. By Saturday night the reports had grown in manner similar to the famous story of the three black crows. Manager Lowenfeld, who is concerned with Manager Lederer in this enterprise, was denounced up hill and down dale, as the saying is. Indeed, there were those who darkly hinted that almost the whole strength of the company had rebelled against the Lowenfeldian interference both on the stage and in front thereof. By midnight it was roundly asserted that Polite Lunatic Sullivan, emulating the example of Mabelle Gilman when she quarreled with Lowenfeld some weeks ago, had vowed to throw up his part and walk out of the theatre. Also that quite a number of Lederer's newly imported chorus ladies would follow the Polite Lunatic's example.

Finding all this thus, I, of course, promptly made it my business to fully investigate the matter on behalf of American and English readers. I did this with some secret misgiving, I must confess. I feared lest I should find it all too true, for as you (even at your distance from the cliffs of Albion) well now, when Lowenfeld *does* interfere he interferes with emphasis. In any matter of charity or benevolence Lowenfeld has a fine record, and he always financially treats those engaged to him with great consideration and even generosity. On most matters of theatrical import, however, he has a habit of regarding his opinion as immensurably superior to any one else's. Why, once upon a time he had the astounding temerity, not to say impudence, to chop about and partially rewrite a new libretto of William Schwenk Gilbert's! That will show you what a daring devil he is! You will also remember, doubtless, that it was Manager Lowenfeld who, on the production of a certain piece which he believed in, and no one else did, came on at the fall of the curtain and roundly denounced the audience.

Of course, we don't mind all this. In our islands, as in your continent, we have always a very strong admiration for anything in the way of pluck and dash, and certainly Lowenfeld possesses these qualities in a very marked degree. Therein does he strongly resemble many of his Polish compatriots, for you must know that Lowenfeld, whose real name is so full of ski's and skoff's that I cannot trust myself to write it down, is a native of the fair land of Poland, and is a bit of a North Pole at that.

But touching this Shaftesbury business, I may as well say at once that I found that there had been no volcanic storm this time, but only a few strong breezes. Sullivan and one or two others were a little bit sore concerning certain remarks of Lowenfeld's and "recriminations had ensued," as police court reporters say. The real disagreement, however, was between Lowenfeld and Lederer's smart young business-managing nephew, Norman J. Norman. This youth is immensely popular in this city. Moreover, I know no man whose word can be more relied upon. London press men have always found him not only in every way obliging, but singularly devoid of those spoofing qualities which, alas, many of our native business-managers as well as yours possess so largely.

Well, it so fell out that Norman fell out with Lowenfeld concerning some remarks which the young American citizen could not brook, and he therefore declared that he would and could not further be associated in business with our friend, the Impulsive Pole. Lederer had no grievance against Lowenfeld, and he assures me that although Norman resolved to have no business dealing with Lowenfeld he would continue to represent all the Lederer enterprises in this country.

Thus it chanced that by the time Lederer presented his new American ladies and sundry other features in The Casino Girl last Tuesday night I found calmness reigning, or shall I say comparative calmness? I had a free and easy chat with Lederer, Lowenfeld and Norman, having been affectionately greeted by the three, and passed into my stall to review the said new features. The new ladies were indeed very lovely, and some of them were melodious. Moreover, they, like all the company, worked with that incessant spirit and interest, with that alertness and thorough good humor, which has made your last three or four consignments of American artists so heartily welcome on this side, even if the play which circles around them should not strike us as being a work of transcendent genius.

Now, The Casino Girl, as you know yourself, is not a work of this kind, still it is very merry, and thanks to all sorts of turns it is exceedingly varied. The enchanting Mabelle weighed in with one or two new songs, and new songs and business were gayly contributed by the droll Richard Carle, ditto Albert Hart, the dashing Ella Snyder, and the ditto Marie George. Young Tom Whiffen, who is the new young doctor in this piece, made a very pleasing impression. Sullivan did not on Tuesday give the new song set down for him—namely, "We Shall See His Sweet Face No More," but nevertheless I doubt if he has ever been so screamingly funny as he was on that evening. He tried this song on Thursday, but I am afraid he will not try it any more.

You are all such admirers of Gilbert and Sullivan's works in your nation that you will, I feel sure, be glad to learn that D'Oyly Carte's revival of Patience; or, Bunthorne's Bride, at the Savoy on Wednesday was greeted with the greatest of enthusiasm. This, of course, must only have been due to the inherent merits of the work, for as we all know the æsthetic craze which this piece was concocted to satirize died out even before the piece ended its first run. All the old charming numbers, such as "The Silver Churn," "Willow-Waly," and so forth, were loudly redemanded, and excellent work was put in by Walter Passmore as Bunthorne, H. A. Lytton as Grosvenor, Jones Hewson as Colonel Calverly, Robert Evett as the Duke of Dunstable, and Blanche Gaston Murray, Lulu Evans, Agnes Fraser, Rosina Brandram, and Isabel Jay as the Ladies Angela, Saphir, Ella, and Jane, and Patience, the heroine.

It is with the greatest delight that I have to announce to you that our Johnston Forbes Robertson, one of our best actors, has been this week betrothed to your Gertrude Elliott, one of the brightest and most beautiful of American citizenesses. Gentle Gertrude has of late been playing Ophelia and such like heroines to Forbes Robertson, and she this week made her first appearance as the distracted Danish damsel at the Borough Theatre, Stratford-atte-Bowe, as old Chaucer called it. Gertrude's bridegroom elect, however, was, alas, too ill to repeat his masterly performance of the moody Dane, and William Haviland, long of Irving's company here and in America, had to be summoned hastily to perform the part, and a very good Hamlet he was, too. Showers of congratulations have been poured upon the affianced pair, giving great delight to friend Robert, who is one of the best of fellows on the hilarious earth. It will not surprise me to find this talented couple proceeding anon to the States, where I am sure they will be heartily welcomed.

To-night we are to see the Grossmiths (*pere et fils*) in The Gay Pretenders at the Globe. On Monday the Kendals present Mrs. W. Kingdon Clifford's play, The Likeness of the Night, for the first time in London. On Monday also the new London Pavilion (or "Pav.") Music Hall in Piccadilly, is to open to the public, and Cissy Fitzgerald will start winking at the Tivoli.

It was quite a relief to turn to a wholesome new play this week, although it was a lurid melodrama. This was entitled Foiled by Fate, and was produced at the West London, a minor theatre, which was for long years known as the Marylebone. Foiled by Fate is the work of one John Dashson, and treats partly of the Carlist rebellion, but principally of a certain pistol. You must know that a compromising Carlist document, written in tiny shorthand, has been hidden in the barrel of this pistol and that at the end of a couple of Spanish acts full of mutinies, murders and so forth, this precious pistol falls into the hands of the unsuspecting English hero, who takes it with him to his native land. The hero and pistol are tracked to England by a couple of Carlists, who bribe a gipsy, whose sister was years ago betrayed by the hero's uncle, to kidnap both hero and pistol. They bind and gag him and drag him into a dangerous spot called the Devil's Dust Hole. Here they arrange to hang him and then to drop him down this Satanic dust bin into the raging sea. Fate, however, foils them by (1) causing the English heroine to get hold of that pistol and empty it into the wicked gipsy, and (2) by causing the faithful low comedian to drop a huge rock upon the gipsy, whereupon, like your Bret Harte's arguer, the subsequent proceedings interest him no more.

Frank Harris is, I learn, determined to fight in the law courts to the bitter end, or even further, all who have asserted that Mr. and Mrs. Daventry was not written by him but by another. I don't blame Harris, much as I blame his play, for this fighting against being charged with having anything to do with any work from such a quarter. Harris has always been a reputable journalist as well as a clever one. By the way, our play licenser has not explained why he passed certain parts of this play.

H. E. Moss, of the Hippodrome and the two dozen or so London and provincial Empires, has just been made Justice of the Peace for his native city, which is Edinburgh, otherwise known as Auld Reekie. I regret to have to announce the death of an esteemed brother journalist and playwright, namely William Yardley, part-author of the Gaiety burlesques, Little Jack Sheppard, The Vicar of Wideawakefield, etc. Poor Yardley, who was also a famous amateur cricketer, was for some two years or so a resident on your side. The remains were cremated at Woking.

Sir Henry Irving, speaking recently at the Manchester Arts' Club, of which he is president, doubted whether it had ever ocurred to them that he was one of the principal criminals of the age. He did not know it himself until he read the proceedings at a certain conference of clergymen the other day. Those divines were discussing the stage and its manifold iniquities, and one of them declared that "No Christian could play the part of a murderer without suffering moral deterioration." He had imbrued his hands in so much blood on the stage that he was reduced to this painful dilemma—either his moral state was as bad as that of a real murderer or he was no Christian. Irving concluded with a denunciation of such drama denouncers.

Martin Harvey presently joins the cast of Barrie's play, The Wedding Guest, at the Garrick in place of H. B. Irving, who must rejoin George Alexander at the St. James' to play in Mrs. Craigie's new play, The Wisdom of the Wise, which is to be produced in a week or two.

GAWAIN.

PARIS.

New Productions Reviewed—L'Aiglon and Cyrano Close—Other Topics.

(*Special Correspondence of The Mirror.*)

PARIS, Nov. 4.

Georges d'Esparbes is a promising young author, and he had some good ideas when he wrote La Guerre en Dentelles. In the hands of a more experienced playwright it might have been a decided success. As it is, the play was received with slight favor only, although it is handsomely mounted and is acted well. Its faults are too apparent to be overlooked. The author, fearing lest his work should not be sufficiently dramatic, has overcrowded the play with action, without displaying skill in joining the scenes. The result is a disconnected, halting jumble, containing much good material and much that is superfluous. La Guerre en Dentelles may be styled a whimsical, romantic drama. The principal character is worthy of opera bouffe. He is the Marquis De Pry, a brave warrior, an exquisite dandy, and an inveterate squire of dames. Commanding a regiment of the troops of Louis XV in the Seven Years' War, the Marquis combines the camp with the salon. His tent is furnished luxuriously. Fair women flutter about, and between battles the Marquis devotes himself to the ladies, his favorite being La Florval, an actress. One day the Marquis' wife appears at the camp, and De Pry, who is a good husband despite his foppishness and conceit, promptly abandons his flirtations. La Florval, piqued at the jilting, persuades Captain De Villeguen, a rival suitor, to avenge it. The Marquis has an adopted son, Olivier, a dreamy disciple of Rousseau. Olivier loves a peasant girl, Thérèse, who also is loved by a soldier named Jean Savot. Thinking that a bit of an amour will make a man of Olivier, the Marquis encourages his attentions to Thérèse, and keeps Jean, who is in his regiment, separated from her. Jean is consequently bitter against the Marquis, and De Villeguen, looking for a collaborator in vengeance, finds the soldier a ready tool. They bring about a mutiny, that is at once quelled by De Pry. Jean then attempts to shoot the Marquis, but misses his aim. Meanwhile a battle is ordered, and De Villeguen has contrived to have the Marquis' regiment made a part of the reserve, no pleasant position for one eager for the fray. But the Marquis discovers that the fortress can be taken without a battle if one man will give up his life and blow up the enemy's powder magazine. To select the hero lots are drawn and the choice falls upon the Marquis. Just then he receives word that his wife is dying at a nearby castle. The fortress is not to be destroyed till the following day, so the Marquis goes to his wife and is with her during her last hours. De Villeguen proclaims that De Pry has fled through cowardice, but at the appointed time the Marquis gallops in, only to be greeted by the sound of the explosion. Jean Savot, repentant, has sacrificed himself and saved his colonel. The breach opened, the Marquis dashes in at the head of the troops.

From this account it will be seen, properly handled, the Marquis might have been a striking stage character. It's a pity that the play is not a better one. M. Bedeux acted De Pry excellently and received good aid from M. Donval as Jean, M. Dauvillier as De Villeguen, Mlle. Franquet as the Marquise, and Mlle. Rabateau as Thérèse.

Une Idée de Mari, described in my last letter, proved a failure at the Gymnase, and was replaced on Oct. 29 by La Poigne, a drama of the modern realistic type, by Jean Jullien. It tells a story that is tedious, but that culminates in one fine scene. A provincial politician, Perraud, an aristocrat both in public and in private, is made prefect of a department, where his high-handed methods cause strikes and other social outbreaks. In his family, too, he has brought about unhappiness. His son, Adrien, aspires to literature, and thus runs counter to his father, who wishes him to be a lawyer. The breach widens when Adrien weds Henriette, the daughter of a professor named Barral, who has been Perraud's associate in former days, but with whom he will now have naught to do. Perraud disowns his son, and Adrien and Henriette live in sore straits in Paris. The disorder in Perraud's department becomes graver. The prefect, by his disregard of the demands of the labor unions, has brought about a riot of no mean proportions. Troops are called out, and Perraud tells them to fire on the mob. The commanding officer refuses to fire without a written order. As he puts his pen to paper, Perraud begins to weaken, realizing the consequences of his pig headedness. Barral, who has returned to plead for their destitute children, points out that duty is best executed in kindness. A conflict of emotions rages within the prefect, until he writes, not the firing order, but his resignation.

As a sermon on the harm that too great a love of power may do, the play undoubtedly is effective, but the story is anything but interesting. The lines and construction are excellent, however, and the acting is, for the most part, acceptable. M. Gernier as Perraud achieved the principal and only entire success. It is a new departure for the Gymnase to produce a play of this class, and it remains to be seen how its patrons will take it.

Last evening the Bouffes-Parisiens, after being closed for some days because of a row with Felecia Mallet, that caused the run of L'Enfant Prodigue to end suddenly, reopened with La Czarda, an operetta by Alfred Delilu and Georges Fragesolle. La Czarda may be credited with a success. It is a merry conceit, very much up-to-date, witty and sparkling. The scenes are laid at the exhibition and around Paris, and disclose how Taupin, leader of a Hungarian band, a prototype of Rigo, wins the adoration of the fair sex and is beset by admirers, who even fight duels for him. In the last act the idol is shattered and Taupin proven an impostor. The acting was satisfactory, and the pretty women in the cast were a feast for the eye.

Guitry's revival of L'Assomoir at the Porte Saint Martin was accomplished under unfavorable conditions. Sufficient rehearsals, it seems, were not possible, and as Guitry opened the day after Coquelin closed, and there was scant time to change the scenery, all was in confusion. The usual special performance for critics was passed, and no seats were reserved for the reviewers at the premiere. The house had been sold out in advance. The performance did not go with smoothness, but Guitry's portrayal of the drink-accursed hero of Zola's play was vivid and powerful. The production is a very elaborate one.

L'Aiglon closed Oct. 30 and Cyrano de Bergerac on Oct. 31. At both theatres there were enthusiastic farewells. Next week the stars will sail for America. Mr. Grau will need to reap a golden harvest with them, if the reports regarding their salaries have any verity.

Bernhardt's total receipts in L'Aiglon for 224 performances were $450,000, an average of almost $2,000 a performance. Rostand received ten per cent. royalty.

The special matinee of L'Aiglon for the benefit of the Dramatic Authors' Society occurred Oct. 28. The receipts were $2,000.

The Comédie Française has taken possession of Bernhardt's theatre and is drawing well. Œdipe Roi was the first bill.

After L'Assomoir, Emile Bergerat's La Pompadour will be produced at the Porte Saint Martin.

Pierre Viron, a well-known journalist, died Nov. 3. He was the author of several plays, including Les Affoles and Sauvé, Mon Dieu, produced at the Vaudeville.

Mlle. Yaime is suing Managers Chantard and Franck, of the Gymnase, for 15,250 francs for breach of contract.

Emma Calve has left on her trip to the East. She will return in March.

Pierre Decourcelle is in Algeria gathering local color for his new melodrama, L'Autre France.

T. S. E.

MEXICO.

Galveston Benefit at the Arbeu—A Story of Tierra Baja—Senora Fabregas' Fine Work.

(*Special Correspondence of The Mirror.*)

MEXICO, Oct. 28.

We have recently had Galveston night at the Arbeu Theatre, and the fund for this worthy cause was considerably augmented by this laudable action on the part of Señor Fabregas. The story of Tierra Baja (Low Land), which had been selected by Madame Fabregas for the benefit, is, briefly, as follows: A beautiful little street waif, the child of a beggar woman, falls, on her mother's death, into the hands of an old man, who takes her to beg with him on the highway. In their wanderings they come to the farm of a rich libertine, who, attracted by the child's beauty, shelters them. The old man dies and the girl grows up on the estate, where the peasants are little more than slaves, and where she is taught that the master's will is law. He ruins her and she in turn learns to love her betrayer. At last money matters grow awry with the master, and he wishes to recoup his fortunes by marrying the wealthy daughter of a neighboring hacendado. He conceives the plan of wedding the girl to one of his own shepherds, thus averting all suspicion as to their relations, and at the same time retaining her in his power. The shepherd he selects as his tool is a youth who has been reared, with his flocks, in the mountains, where he has lived with no human companions, talking with the thunder and lightning, picturing the lowlands (*tierra baja*) as a dream world, peopled with his own kind, whom he half fears. One day the master, returning from a journey, passes through the mountains with his servants and comes upon the shepherd, who is dazzled at the sight of so many people. The master speaks kindly to him, gives him a piece of silver, and, pointing to the girl, tells him he has selected her for his wife. Then the cavalcade passes on, and the poor fellow is left, stunned by the girl's beauty and his master's promise. From that time he thinks of her, dreams of her. He talks of her to the storm. Her face is forever before him and he calls her his good angel. At last the master's wedding day approaches. He makes a feast for his peasantry, summons the shepherd, who comes like a young Rip Van Winkle, wonder-eyed, to the lower world. The girl is furious and declares she will never marry him, but the master is stronger than she, and forces her to obey him. Then the poor shepherd's punishment begins. His wife treats him with scorn and drives him to desperation by refusing to have anything to do with him. Still he continues to love her with touching devotion. At length she is moved by his goodness, she treats him more kindly, and ends by loving him as truly as she has learned to abhor the master. The latter, tired already of his bride, comes to possess himself of the girl again. She denies him. Her husband comes to her side and the master strikes him. The faithful fellow is crushed at the indignity and makes no defense. The wife, to enrage him against their mutual foe, confesses all the truth. Even then, despite the terrible revelation, he restrains himself and treats her with tenderness, at the same time vowing to avenge her. His opportunity soon presents itself. The master comes again at night, and finding the wife alone, tries to force her to go with him, and when she persistently refuses, chokes her. Her cries warn the shepherd, who finds her struggling with her would-be murderer, and kills him, just as he has killed wolves in the mountains, with his naked hands. So he tells the frightened peasants, who cower before his rage, as he supports the woman with one arm, and together they leave the place. It is good to think of them again in their native mountains, amid the clouds, with the thunder and lightning for company, far from the sordid miseries of the *tierra baja*.

The play is by the author Gimera, and is a favorite with both Señora Fabregas and Señor Cardona, affording, as it does, remarkable scope for the powers of both. Señora Fabregas gave a rare impersonation of the role of the girl, Marta. Her finest scenes were, first, that with Manelich, where she begs him to beat her, kill her even, only treat her as something that belongs to him. Wher she confesses and he tries to kill her, she is superb. Her exultation at seeing blood from the slight wound he gave her is gruesome and very real. Again, when she scorns Sebastian and mocks him with her love for her husband, she does wonderfully good work.

Señor Cardona, it may truthfully be said, has created the role of Manelich in Mexico. One sees him as the shepherd, and, after seeing him, can form no conception of another shepherd than Señor Cardona's. One of his best bits of acting is at the end of the first scene, where he crawls to his wife's feet and kisses the hem of her gown, then says his "Padre Nuestro," as he has always done in the mountains. The role is an exacting one throughout, and Señor Cardona is quite equal to all its requirements, reaching a really great climax in the murder scene.

At the beginning of the second act Parker H. Sercombe escorted Alma and Blanche McCauley upon the stage and presented Señora Fabregas, with a few well chosen words of appreciation and thanks, with a pair of beautiful vases, filled with roses. He expressed to the actress, in the name of the Relief Committee, the deep appreciation of the American colony here for her gracious act of charity.

GUIDO MARBURG.

HAVANA.

Good Business at the Theatres—A Juvenile Company—New Plays.

(*Special Correspondence of The Mirror.*)

HAVANA, Oct. 30.

The theatrical season is now on in full blast, with good business prevailing and everybody happy. Vico is still at the Tacon, and continues to draw large audiences. It is noticed, however, that the Spanish population does not patronize the house as liberally as anticipated. The following plays have been presented recently: La Pastonaria, La Muerte en los Labios, La Carcajada, Juan Jose and El Alcalde de Zalamea.

The Infantil Aurora, a company of children ranging in age from six to fourteen years, under the direction of José A. Jiminez, of Spain, began an indefinite engagement at the Payret Thursday night, presenting as the opening bill El Anillo de Hierro, a Spanish operetta in three acts, to a packed house. This is the most clever aggregation of juvenile people that has ever appeared in this city, and they have scored a decided hit. Since beginning their engagement they have presented La Banda de Trompetas, La Viejecita and Los Corridos. The Mannons made their debut successfully last night in a sketch, Uncle Yank.

At the Alisiu El Barquillero, a melodrama in three acts, was presented for the first time last Wednesday night and favorably received. Cuadros Disolventes and Certamen Nacional have been presented in a creditable manner recently.

The Lara has also had new plays. Tuesday night was presented for the first time the one-act comedy, Soplate Esa, but it failed to please and undoubtedly will be withdrawn. Moraima; o El Cuerno de Oro, a musical comedy in three acts by Robreño and Ankermann, had its initial performance Thursday night and was capably rendered. A cinematograph is a new addition to the Lara and is seen between the acts.

Henry Clark resumed the management of the Cuba, Oct. 25. The bill was a lengthy one and took. The performance began with a sketch entitled La Mulata Maria. Those on the bill are: Blanca Vazquez, vocalist; Señor Delmonte, comedian and vocalist; Fred. Clark, song and dance artist; Josefina Leon, Cuban dancer; Amparo March, Spanish vocalist; Señor Nadal, comedian. Manager Clark has invited the New York and Brooklyn teams to be present on Wednesday evening.

Antonio Pubillones arrived from New York Monday. During his stay in the United States he has succeeded in engaging a number of first-class artists to appear in his circus, that will open shortly.

La Favorita was presented by amateurs at the Wednde Club, Oct. 20, in a way which would do credit to professionals. Havana's best society, about 1,000 in number, attended the performance, and the amateur artists scored a success. Miss Gonzalez Mora, as Leonora, was superb; Miss Alfonso, as Inez, displayed ability, and Mr. Massanet, as Fernando, was warmly applauded. Mr. Benitez's Alfonso XI was all that could be desired.

J. ELLIS NORRIS.

AUSTRALIA.

The Grand Opera Season Pickard's New Pantomime—Jones Still a Go.

(*Special Correspondence of The Mirror.*)

SYDNEY, Oct. 10.

Great preparations have been made at the Melbourne Princess' for the grand opera season. The whole of the interior and exterior has been repainted and decorated, the seating accommodations have been improved, and everything done to make the playhouse one of the brightest and most attractive in Australia. The initial opera will be Il Trovatore, with a chorus of fifty voices and an orchestra of forty. A slight advance has been made in the prices of admission to the better parts of the house.

Nance O'Neil had a great reception on the occasion of her reappearance at Her Majesty's, Sydney. The play selected was Feodora. It is to be followed by Ingomar.

At the Sydney Palace the success of What Happened to Jones continues unabated, and Charles Arnold has occasion to regret the fact that his New Zealand engagements prevent a prolongation of his Sydney season.

Bland Holt's uninterrupted success at the Sydney Royal has prevented his production of The Great Ruby and other novelties, but he has promised a few productions of The War of Wealth before he leaves for Melbourne.

At the Melbourne Royal a new version of East Lynne has been produced, in which John F. Sheridan plays, with remarkable cleverness, the part of an Irish servant.

Alfred Dampier is doing good business at the Sydney Criterion, and was recently testimonialized by the local temperance societies in recognition of his powerful delineation of the evils of drunkenness, as exemplified in Drink.

The last nights of Edith Crane and Tyrone Power at Her Majesty's, Melbourne, are announced. They will be succeeded by Williamson's comic opera company with The Rose of Persia. Edith Crane has made wonderful advances in her art, and is now regarded as one of the best emotional actresses in Australia, her Tess being considered superior to that of Nance O'Neil.

Harry Rickards will produce his pantomime, Puss in Boots, at the Melbourne Bijou, instead of the Sydney Tivoli, as originally arranged, Billie Barlow being principal boy.

It is understood that Mrs. Brown-Potter will commence her Australian tour with Madame Butterfly.

At the conclusion of their Melbourne season Edith Crane and Tyrone Power will proceed to New Zealand.

JOHN PLUMMER.

JAMAICA.

Operatic Society Concert—The Whytal Company's Engagement—Notes.

(*Special Correspondence of The Mirror.*)

KINGSTON, Oct. 22.

The first concert of the Kingston Operatic and Musical Society was held at the Collegiate Hall Oct. 6. This is the association of which Jean Schaefer is the director. He has made wonderful strides with his company. Nothing of the kind has been attempted here before—that is, with any sort of success—and now Mr. Schaefer is able to put on a chorus of fifty voices, which for Jamaica is a great many. The hall was filled to the doors by Jamaica's best people. Miss R. Kilburn sang in an able manner "He, the Best of All." Mrs. Durden was heard to advantage in a soprano solo, "Love's Sorrow." Mrs. M. De Mercado—who will shortly make New York her home—rendered "The Girl Who Loved Him So" charmingly. Sidney Gooch sang the "Bedouin Love Song" with telling effect. Captain Sweetnam sang "Beauty's Eyes" with much feeling. Mr. Schaefer was the principal attraction of the evening with his violin, which at times seems to act in such accord with his thoughts that one is almost prompted to say the two are one.

Other recent concerts have been that of the Kingston Choral Union at the Conversorium; that of the Cathedral Dorcas Society in the Church Hall, Spanish Town, and that of the Odd Fellows of Falmouth.

Mayor Robinson, of Kingston, has consented to unveil the portrait of the late Signorina Sostegni, subscribed for through the *Daily Gleaner*, at the Theatre Royal on the occasion of the Whytal company's first performance, Oct. 24. The company arrived in Port Antonio to-day from Boston.

MONTGOMERY IRVING.

LAVINIA SHANNON

COMPARED TO BERNHARDT.

The following notice is from *The Harlequin*, society paper of New Orleans:

SHANNON'S HIT.

The Artist of the Stock Scores a Signal Success. Nothing Could be Finer Than Her "Dancing Girl."

It was a week of triumph for Miss Shannon of the Stock Company this week. I assume to say that never was a cleverer piece of work seen on this stage than her portrayal of Dorothy Ives at the Grand Opera House. I do not believe, indeed, that the "Dancing Girl" was ever so convincingly played. I wondered all through the play whether she had ever done it before in her life. Throughout it was a triumph. There was a marvelous spontaneity about it, a freshness and a buoyancy that simply delighted, betokening the artist of the finest abilities. Her work stood out preeminent, deft and dashing, winsome; at times, wonderful. She infused into the wayward character a marvelous degree of human interest. It was shaded with the delicacy of a magnificent painting. It was thoughtful and well studied. She looked the part. Radiant, at times even beautiful, she concluded it in a storm of pathos, and the reception of the father's curse in this last scene, in which she appeared, was as terrible a bit as might have been expected from Bernhardt. In saying these things, I am not conscious that I overstep the slightest limitation of fact. She portrayed, indeed a woman such as might be responsible for the downfall of the mightiest in the land, wonderfully subtle and attractive in word, in act, in her every caprice, and finally she invested the character with a marvel[illegible] one's heart went out [illegible] to the tragic end sooner or later [illegible]. At that point in the career of [illegible] perceives the love of the [illegible] where she no longer maintains her hold upon the heart of John Christison the delicate pathos of the part was resistless. Really, it has been a [illegible] since I have seen a part so deftly and artistically done and I extend Miss Shannon most hearty congratulations.

EVA TANGUAY

AT LIBERTY

OWING TO THE CLOSING OF EDDIE FOY'S COMPANY

JUST A FEW PRESS COMMENTS.

Winnipeg Man., DAILY TRIBUNE.—The life of the evening dwelt around plump and vivacious Eva Tanguay, whose irrepressible dash and abandon made even the somewhat inert quality of Mr. Foy's "fooling" appear to better advantage than it otherwise would. Take this little singing soubrette from the cast and what would remain?

Denver, Col., DAILY NEWS.—Foy was ably assisted by Eva Tanguay, a very clever soubrette. As Fanny Montana she distinguished herself, and is entitled to great credit for her exceedingly conscientious work.

Denver, Col., EVENING POST.—Foy was aided by a clever little woman, Eva Tanguay, who worked to please and succeeded. She is a shapely person, with a neat voice and clever steps.

San Francisco CHRONICLE.—A particularly bright, pretty and taking soubrette, Eva Tanguay, made that not unfamiliar part of a maid quite a feature of the show by her clever work.

San Francisco BULLETIN.—Eva Tanguay furnishes all the life and spirit of the performance. She has a superabundance of life and throws out whole fountains of magnetism. She keeps the ball rolling magnificently. The topical song, "Ain't it Marvelous," owes its many encores to her liveliness and chic.

Omaha, Neb., BEE.—Eva Tanguay is a little lady that fairly bubbles over with dash, vim and energy, and her various talents seem continually striving to burst forth, all at once in a friendly competition for supremacy. Miss Tanguay is certainly the brightest of all soubrettes. She has a remarkably sweet voice and is an accomplished dancer.

Boston HERALD.—Eva Tanguay was as lively as a bunch of springs all evening.

Colorado Springs EVENING TELEGRAPH.—Eddie Foy was the star, prerogatively, but Eva Tanguay was a stellar attraction of equal magnitude last night. The audience recognized in her the most shapely bit of femininity that has done cleverest soubrette work in a long time here. Not alone in her specialties did she shine last night, but in her part she did excellent work. In the last act the hysterical scene was a trying bit of work that was not at all overdone.

Address 159 WEST 43d STREET, NEW YORK.

BROOKLYN AMUSEMENTS.

SATURDAY, NOV. 17.

But one new feature was in evidence at the legitimate houses this week. The Columbia presented The Belle of Bohemia direct from its fifty-fifth representation at the Casino. It proved of a higher grade than the attractions that usually come from that house. Ludwig Englander's sprightly music and Harry B. Smith's diverting and cleanly libretto were agreeably given by Sam and Dick Bernard, Virginia Earle, De L. Don, Marie Brinton, Paul Nicholson, Jr., Anna Laughlin, John Rhoades, Irene Bentley, and Charles Mayvard. Joseph Jefferson follows.

Denman Thompson in The Old Homestead has occupied the Amphion, where next will be seen Madame Butterfly and Naughty Anthony.

The Montauk had Zaza and Mrs. Carter. The character sketch of Marie Bates yet remains as one of, if not the most distinctive feature likely to possess long remembrance in the production. Daniel Frohman's Daly Theatre cast of The Ambassador is to be here next, one change only being made at the Saturday matinee, when The Manoeuvers of Jane is underlined.

Sporting Life proved a fortunate booking at the Bijou, where Lorimer Johnstone appeared to signal advantage as the Earl of Woodstock, and the role of the adventuress was creditably done by Aida Blair. Manager Lewis Parker next has Chauncey Olcott for his customary fortnight at this house, the first week being devoted to Maxomench.

The Gayety had no lack of patronage with Le Voyage en Suisse, which Manager Bennett Wilson succeeds with The Village Postmaster.

Joseph Murphy found Shaun Rhue and The Kerry Cow to be as popular at the Grand Opera House as at any time during the two past decades. Manager Lewis Parker next introduces to the down town section that recent success in the field of Thespis, James J. Jeffries in A Man from the West.

The Payton had another of its ambitious productions in Diplomacy, both Ella Reed and Corse Payton being well liked in their respective parts, though Miss Reed chose the role of Dora in preference to that of Countess Zicka, which was satisfactorily impersonated by Grace Fox. Sidney Ember distinguished himself as Captain Beaudesir, and W. A. Mortimer left nothing to be wished for as Count Orloff. The season's twelfth week will be taken up with The Charity Ball.

An exceptionally good selection at Hyde and Behman's comprised the familiar Tactics, which, though repeatedly seen here, again met with hearty favor. James O. Barrows' Confederate Colonel is a perfect realization, that grows upon acquaintance, to which dainty Angela McCauli added much by her charming impersonation of the daughter, Mildred. John Webber was also an effective aid as the irascible G. A. R. veteran, and John Lancaster played Ralph. Marshall Wilder had his audience with him throughout a half hour, during which the laughter was never allowed to flag an instant, save for an occasional brief moment when Mr. Wilder dipped into sentimental recitation, which he now makes most effective through suitable orchestral accompaniment. M. Leech and his newly selected Rosebuds, the Misses Armstrong, Mendia and Liliana, in Joseph Hart's sketch, Examination Day at School, made a pronounced hit. Mr. Hart has simply taken the veteran old act of Patsy Bolivar and brought it up to date, with girl pupils instead of those of the male sex. The author has done his work well, which is made to go at its full worth through the joint cleverness of Leech and his assistant damsels, who are all three "good lookers" with a fine vocal equipment and a fund of real humor as well. Imogene Comer displayed her fine contralto voice to advantage. Robertus and Wilfredo proved a novelty of the first order. The elder is clever in equilibristic feats, the younger juggles after the style of Kara, and both appear to advantage in parlor gymnastics. Leila McIntyre and Harry Tinton scored well in A Doctor's Patience. The lady is possessed of unusually large and expressive eyes, particularly well adapted for a happy rendition of the "Just Because She Made Those Goo-Goo Eyes." Lew Sully was an appreciated feature. Morton and Elliott and Silvern and Emerie were also in the bill. Manager Henry W. Behman's next people of note are Clifford and Huth, the three Mortons, also Smith and Fuller.

The Lyceum turns from the gloom of Faust to the pastoral May Blossom.

The most applauded act at the Novelty was that of Lawrence and Harrington, whose tough girl and boy of the East Side type has been long accepted as a vaudeville classic. Alice Shaw and her twin daughters whistled pleasingly, the girls afterward contributing a pantomimic dance that was prettily costumed. Pete Baker, after a reminiscent bit of the old Chris and Lena days, gave a medley song that evidenced an astonishing versatility in depicting various national types. The Automobile Girl proved a pretty vocalist of commendable originality, proven by the arrangement of her act, in which she was assisted by Willie Langley and two bright little fellows, billed as the Gilroy Brothers. Ed Leonard sang effectively. "Coon! Coon! Coon!" following it with agile dancing of the Montgomery and Stone school. Others that made good were Cook and Sonora, Edestus, and Carney and Lacy.

The Academy of Music again ventures upon an Uncle Tom's Cabin season for Thanksgiving week.

The Bowery Burlesquers occupied the Star, their bill beginning with Chop Suey and closing with The Shiek Slave. The intervening olio including Murphy and Nolan, Nora Avnar, Farrell-Taylor Trio, the Lewis-Elliott-Richmond Trio, and the Palmer-Hilton Sisters Quartette. Manager William L. Bissell next brings forward his own Fast and Foilies aggregation.

The Twenty-sixth Ward Music Hall had Hugh Stanton and Clarence Medina, Harrigan, the juggler; Hendrix and Prescott, Lillie Western, three Powers Brothers, Lotta Gladstone, Mons. Francois, and "The Woman in White."

The Empire discusses with Fred Irwin's Show for the Australian Beauties, the Criterion of Al. Reeves replacing the Ladies' Club by the Oriental Burlesquers, and the Unique installing the Night Owls in place of the American Burlesquers.

When Hyde and Behman acquired the Bijou premises, Manager Lewis Parker had the space formerly assigned to a cafe at the northwest corner of Smith and Livingston Streets converted into a lobby annex, the same being a step or two below the level of the main lobby. It did not come into general use until within the last fortnight, since which time the former main entrance has been kept closed, being used only as an exit after the dismissal of the audience, which now comes into the house from the new corner entrance doors.—Apropos of the announcement in this column last week of the possibility of William T. Grover being placed in control of a new theatre to play high grade attractions, before the end of next season, there is interesting gossip current, told with more or less minuteness of detail in various quarters, as to the possible future of the new orpheum. This building, which next to the Academy of Music has the most ornate facade of any theatre in the borough, is located within a stone's throw to the east of the Montauk, originally projected by Manager Percy Williams. It is now nearing completion under the ownership of a syndicate, in which Mr. Williams, the Huber estate, and some of the principal stockholders of the Montauk are important factors. Though not intended to be devoted to vaudeville, and as yet with no official announcement that there has been any abandonment of that purpose, it is pointed out that if the Columbia lease is not renewed, it would be quite natural that those who are interested in both the stock of the Montauk and Orpheum buildings would be loath to permit newcomers within the carefully guarded territory, and with a desire to remain in control of the situation would quickly have the usual Columbia bookings shifted to the Montauk, which latter would be supplanted by the orpheum, as this borough's best theatre.

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[illegible] Willis work is steadily progressing on the Orpheum, it is not apparently being rushed, and as that condition of affairs is quite the reverse of that usually seen when a new theatre has reached the same stage of advancement, it has helped to give color to the above reports. If such should prove true, Percy Williams would unquestionably make a marked success in conducting a high-grade legitimate house, as he has yet to score his first failure in anything he has undertaken.

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DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A FULL BOY (M. F. Rice, mgr.): Pocatello, Ida., Nov. 22, Boise City 23, Caldwell 24, Baker City, Ore., 25, The Dalles 26, Portland 28-Dec. 1.

A BLACK SHEEP (Fred F. Wright, mgr.): Sherman, Tex., Nov. 21, Dallas 22, Ft. Worth 23, Waco 24, San Antonio 25, 26, Austin 27, Houston 28, 29, Beaumont 30, Lake Charles, La., Dec. 1, New Orleans 2-8.

A BRASS MONKEY (Joe W. Spears, mgr.): Burlington, Ia., Nov. 20, Keweanee, Ill., 21, Keokuk, Ia., 22, Ottumwa 23, Oskaloosa 24, Rock Island, Ill., 25, Iowa City, Ia., 26, Cedar Rapids 27, Waterloo 28, Des Moines 29, Marshalltown 30, Council Bluffs Dec. 1, Atchison, Kan., 4, Lawrence 5, Topeka 6, Junction City 7, Ottawa 8.

A BREEZY TIME (Western: M. H. Norton, mgr.): Boise City, Id., Nov. 21, Baker City, Ore., 22, La Grande 23, Pendleton 24, Olympia, Wash., 29, Portland, Ore., Dec. 2-8.

A BREEZY TIME (Eastern: Billy Casad, mgr.): Somersworth, Me., Nov. 20, Farmington, N. H. 21, Laconia 22, Concord 23, Keene 24, Newport, Vt. 26, Bellows Falls 27, Middlebury 28, Burlington 29, St. Albans 30, Plattsburg, N. Y., Dec. 1.

A BUNCH OF KEYS (Geo Bothner, mgr.): Arkansas City, Kan., Nov. 20, Whitfield 21, Wichita 22, Junction City 23, Topeka 24, Leavenworth 25, Nebraska City, Neb., 26, Omaha, Ia., 27, Yankton S. D., 28, Sioux Falls 29, Madison 30, Pipestone, Minn., Dec. 1, Estherville, Ia., 3, Sioux City 4, Ft. Dodge 5, Iowa City 6, Marshalltown 7.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Listowel, Ont., Nov. 22, Walkerton 24.

A DAY AND A NIGHT (Wm. H. Cuzzle, prop.): Portland, Ore., Nov. 19-24, Seattle, Wash., 26-Dec. 1, No. Yakima 3, Spokane 4, 5, Great Falls, Mont., 7, Anaconda 8.

A FEMALE DRUMMER (Blaney and Vance, mgrs.): Milwaukee, Wis., Nov. 19-24.

A GUILTY MOTHER (Henry Meyers, mgr.): Chicago, Ill., Nov. 4-24, Kansas City, Mo., 26-Dec. 1.

A HOT OLD TIME (The Rays: Edgar Selden, mgr.): Jersey City, N. J., Nov. 19-24, Philadelphia, Pa., 26-Dec. 1, Brooklyn, N. Y., 3-8.

A HOT OLD TIME (Eastern: Edgar Selden, mgr.): Willimantic, Conn., Nov. 20, Woonsocket, R. I., 21, Newport 22, Fall River, Mass., 23, 24, Middletown, Conn., 26, New Britain 27, Danbury 28, Poughkeepsie, N. Y., 29, Trenton, N. J., Dec. 1.

A HOODOO VOODOO (Whiting and Willis, mgrs.): Salt Lake City, U., Nov. 19-21, Grand Junction, Col., 22, Aspen 23, Leadville 24, Florence 25, Pueblo 26, Canon City 27, Trinidad 28, Colorado Springs 29, Cripple Creek 30, Dec. 1, Rawlins, Wyo., 2, Laramie 3, Central City, Col., 6, Idaho Springs 7, Georgetown 8.

A MAN OF MYSTERY (Leary and Hagan, mgrs.): Marshall, Mo., Nov. 20, Fayette 22, Columbia 23, Fulton 26, California 27, Sedalia 29, Warrensburg 30, Pleasant Hill Dec. 1, Butler 3, Rich Hill 4, Nevada 5, Lamar 6, Springfield 8.

A MERRY CHASE (Will F. Gardner, mgr.): Brighton, In., Nov. 21, Sigourney 22, Fairfield 23, Columbus Junction 24, Durant 25, Keota 26, Oskaloosa 27, Knoxville 28, Albia 29, Keosauqua 30, Farmington Dec. 1, Bloomfield 3, Centerville 4, Leon 5, Osceola 6, Afton 7, Clearfield 8.

A MIDNIGHT BELL (Alice Rossland: A. R. Wilbur, mgr.): Texarkana, Tex., Nov. 21, Shreveport, La., 22, Tyler, Tex., 23, Dallas 24, Sherman 25, Denison 27, Gainesville 28, Ft. Worth 29, Corsicana 30, Waco Dec. 1, San Antonio 3, Austin 4, Brenham 5, Houston 6.

A MILK WHITE FLAG: Florence, S. C., Nov. 20, Augusta, Ga., 21, Savannah 22, Brunswick 23, Jacksonville, Fla., 26, Albany, Ga., 27, Americus 28, Macon 29, Columbus 30.

A MYSTERIOUS WOMAN (Leon Washburn, mgr.): Saugerties, N. Y., Nov. 20, Rhinebeck 21, Philmont 22, Great Barrington, Mass., 23.

A PAIR OF TRAMPS: Pittsburg, Tex., Dec. 10.

A POOR RELATION (Alden Benedict; Fred G. Berger, mgr.): Lebanon, Ind., Nov. 20, Tipton 21, Alexandria 22, Portland 23, Decatur 24, Huntington 26, Wabash 27, Warsaw 28, Ft. Wayne 29, Plymouth 30, Valparaiso Dec. 1, La Porte 3, Elkhart, Mich., 4, Benton Harbor 5, Muskegon 6, Big Rapids 7, Ludington 8.

A RAG TIME REVEILLON (Hal King, mgr.): Cumberland, Md., Nov. 20, Hagerstown 21, Lancaster, Pa., 22, Frankford 23, 24, Easton 29, Bethlehem 30, Allentown Dec. 1.

A RIDE FOR LIFE: Ottawa, Ont., Nov. 19-24, Holyoke, Mass., 26-Dec. 1, Lynn 3-5.

A ROMANCE OF COON HOLLOW (Eastern: C. E. Callahan, mgr.): Troy, N. Y., Nov. 20, 21, Mechanicsville 22, Holyoke, Mass., 23, 24, Rondout, N. Y., 26, Sing Sing 27, Troy 29, Corinth 30, Saratoga Springs Dec. 1, Cohoes 3, No. Adams, Mass., 4, Athol 5, Fairhaven, Vt., 6, Rutland 7, Plattsburg, N. Y., 8.

A ROMANCE OF COON HOLLOW (Western: M. Brennan, mgr.): Wheeling, W. Va., Nov. 19-21, Clarksburg 22, Mannington 23, Martin's Ferry, O., 24, Kelsonville 26, Jackson 27, Marietta 29, Washington, Pa., Dec. 1, Morgantown, W. Va., 3, Uniontown, Pa., 4, Scottdale 5, Mt. Pleasant 6, Irwin 7, Greensburg 8.

A SPRING CHICKEN (Ready and Gosling, mgrs.): New Lexington, O., Nov. 20, Cambridge 22, Cadiz 23, Alliance 24, Salem 26, Leetonia 27, Steubenville 28.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Minneapolis, Minn., Nov. 18-24, Owatonna 26, Winona 27, Ashland, Wis., 28, Duluth, Minn., 29, West Superior, Wis., 30, Duluth, Minn., Dec. 1, Winnipeg, Man., 3, 4, Grand Forks, N. D., 5, Bozeman 7, Helena, Mont., 8.

A STRANGER IN NEW YORK: San Francisco, Cal., Nov. 19-24, Oakland 26, 27, Stockton 28, Fresno 29, Bakersfield 30, Santa Barbara Dec. 1, Los Angeles 3-8.

A TEXAS STEER (Mat L. Berry, mgr.): Beatrice, Neb., Nov. 20, Lincoln 21, Hastings 22, Grand Island 23, Fremont 24, Omaha 25.

A TIN SOLDIER (Ford and Wenzel, mgrs.): Columbus, O., Nov. 22-24, Springfield, Ill., 29, Quincy 30, Hannibal, Mo., Dec. 1, Peoria, Ill., 2, Keokuk, Ia., 3, Burlington 4, Galesburg, Ill., 5, Canton 6, Bloomington 8.

A TRIP TO COONTOWN: Chicago, Ill., Nov. 19-24.

A TURKISH BATH (F. A. Wade, mgr.): Butte, Mont., Nov. 19-24.

A WARD OF FRANCE (N. Appell, mgr.): Cincinnati, O., Nov. 19-24, Toledo 26-28, Grand Rapids, Mich., 29-Dec. 1, Toronto, Ont., 3-8.

A WISE GUY (Geo. E. Reno, mgr.): Pittsburg, Pa., Nov. 19-21, Cincinnati, O., 26-Dec. 1, Dayton 2-4, Columbus 5-7.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Terre Haute, Ind., Nov. 20, Sullivan 21, Washington 22, Columbus 23, Elwood 24.

A WOMAN IN THE CASE (Al. J. Bushy, mgr.): Norwalk, O., Nov. 20, Clyde 21, Carey 22, Ada 23, Lima 24, Bluffton 26, Columbus Grove 27, Delphos 28, Findlay 29, Leipsic 30.

A YOUNG WIFE (Western: W. W. Randall, mgr.): Los Angeles, Cal., Nov. 19-24.

ACROSS THE PACIFIC (Harry Clay Blaney: E. W. Fuller, mgr.): Kansas City, Mo., Nov. 19-24, St. Louis 25-Dec. 1, Chicago, Ill., 3-8.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Oct. 22—Indefinite.

AIMEE COMEDY: Galena, Ill., Nov. 19-24, Beardstown 26, 27, Jacksonville 29-Dec. 1.

AKERSTROM, ULLIE: Hartford, Conn., Nov. 20.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—Indefinite.

ALL ABOARD (Robt. F. Walter, mgr.): Camden, N. J., Nov. 19-21, Atlantic City 22-24, Wilmington, Del., 26-28, Hornellsville, N. Y., 29.

ALLEN, VIOLA (Liebler and Co., mgrs.): Cincinnati, O., Nov. 19-24, Louisville, Ky., 26-28, Evansville, Ind., 29, Ft. Wayne 30, So. Bend Dec. 1, Cleveland, O., 3-8.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman: Rich and Harris, mgrs.): Pittsburg, Pa., Nov. 19-24, Cincinnati, O., 26-Dec. 1, St. Louis, Mo., 3-8.

ALVIN, JOSLIN: Alexandria, Ind., Nov. 20, Anderson 21, Elwood 22, Peru 23, Rochester 24, E. Chicago 25, Elgin, Ill., 26, Pullman 27, Kankakee 28, So. Chicago 29, Aurora 30.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—Indefinite.

AN AFRICAN KING (Chas. E. Blaney, mgr.): New York city Nov. 19-24.

AN AMERICAN GENTLEMAN (Wm. Bonelli's: W. S. Butterfield, mgr.): Columbus, O., Nov. 19-24.

AN AMERICAN GIRL (A. O. Seammon, mgr.): Watertown, N. Y., Nov. 20, Camden 21, Lyons 22, Rome 23, Malone 24, Gouverneur, Nov. 26-Dec. 1.

ANDERSON THEATRE (Ed. Anderson, mgr.): Nashua, N. H., Sept. 3—Indefinite.

ARBUCKLE, MACLYN: New York city Dec. 3-22.

ARIZONA (Kirke La Shelle: Joseph R. Hamlin, mgrs.): New York city Sept. 10—Indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Shelbyville, Ind., Nov. 20-24, Monroe, Ia., 26-Dec. 1.

AT PINEY RIDGE (M. O. Higgins, mgr.): Detroit, Mich., Nov. 18-24, Cleveland, O., 25-Dec. 1, Elyria 3, Sandusky 4, Lorain 5, Toledo 6-8.

AT THE WHITE HORSE TAVERN: Winona, Minn., Nov. 20, La Crosse, Wis., 21, Janesville 22, Rockford, Ill., 23, Freeport 24, Dubuque, Ia., 26, Clinton 27, Burlington 28, Peoria, Ill., 29, Bloomington 30, Lafayette, Ind., Dec. 1, Terre Haute 3, Washington 4, Evansville 5, Louisville, Ky., 6, Clarksville, Tenn., 8.

AT THE WHITE HORSE TAVERN (Western: Frank M. Torrence, mgr.): Seattle, Wash., Nov. 20-22, Ellensburg 23, Tacoma 24, Portland Ore., 25-27.

AU REVA STOCK (Southern: Mittenthal Bros., mgrs.): Pensacola, Fla., Nov. 20-24, Mobile, Ala., 26-Dec. 1.

AUBREY STOCK (Eastern: Mittenthal Bros., mgrs.): Erie, Pa., Nov. 19-Dec. 1.

AUNT HANNAH (Hurtig and Seamon's): Westerly, R. I., Nov. 20, Taunton, Mass., 27, Fall River 28, Fitchburg 29, Marlboro Dec. 1, Bridgeport, Conn., 3-5, Hartford 6-8.

AUNT JERUSHA (W. S. Campbell, mgr.): Britt, Ia., Nov. 20, Garner 21, Mason City 22, Belmond 23, Hampton 24, Eldora 26, Nevada 27, Ames 28, Boone 29.

BACON-COURTNEY (Louis Elliott, mgr.): Santa Rosa, Cal., Nov. 19-24, Vallejo 26-Dec. 1.

BALDWIN-MELAVILLE STOCK (Northern): Cincinnati, O.—Indefinite.

BALDWIN-MELAVILLE STOCK (Southern): New Orleans, La., Nov. 1—Indefinite.

BARBARA FRIETCHIE (No. 2: Chas. Frohman, mgr.) Norfolk, Va., Nov. 28, 29, Richmond 30-Dec. 1, Roanoke 3, Knoxville, Tenn., 4, Chattanooga 5, Birmingham, Ala., 6, Atlanta, Ga., 7, 8.

BARRETT THEATRE (Edwin Barrie, mgr.): Frankton, Ind., Nov. 19-24, Albany 26-Dec. 1, Plain City, O., 3-8.

BARTLETT STOCK: Holden, Mo., Nov. 19-21, Warrensburg 22-24, Sedalia 25.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Rutland, Vt., Nov. 20, Bellows Falls 21, Keene, N. H., 22, Brattleboro, Vt., 23, Willimantic, Conn., 24, Providence, R. I., 26-Dec. 1, Brockton, Mass., 3, Woonsocket, R. I., 4, New Bedford, Mass., 5, Salem 6, Malden 7, Chelsea 8.

BEN HUR (Lew Brooks, mgr.): Philadelphia, Pa., Oct. 8-Dec. 1.

BENNETT-MOULTON (S: Geo. K. Robinson, mgr.): Lowell, Mass., Nov. 19-24, Derby, Conn., 26-Dec. 1, So. Norwalk 3-8.

BENNETT-MOULTON (R: Earl Burgess, mgr.): Easton, Pa., Nov. 19-24, Harrisburg 26-Dec. 1, Lancaster 3-8.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New York city Nov. 26-Dec. 29.

BINGHAM, RALPH: Greensboro, Ala., Nov. 20, Demopolis 21, Tuscaloosa 22, Agricultural College, Miss., 23, Florence, Ala., 26, 27, Huntsville 28.

BLAIR, EUGENIE (A Lady of Quality; Henry Gressett, mgr.): Chicago, Ill., Nov. 19-24.

BOOTH AND COLLIER STOCK: New Bethlehem, Pa., Nov. 19-24.

BRANDON THEATRE CO. (Whit Brandon, mgr.): Rochester, Minn., Nov. 19-24, Owatonna 26-Dec. 1, Albert Lea 3-8.

BROWN'S IN TOWN (Belcher and Hennessy): Chico, Cal., Nov. 20, Red Bluff 21, Albany, Ore., 26, Salem 27, Oregon City 28, Portland 29, 30.

CALEB WEST (Jacob Litt, mgr.): Chicago, Ill., Oct. 29—Indefinite.

CARLTON, EFFIE: Rumford Falls, Me., Nov. 19-24.

CARPENTER, FRANKIE (Jere Grady, mgr.): Augusta, Me., Nov. 19-24, Bangor 26-Dec. 1, Concord, N. H. 3-8.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Troy, N. Y., Nov. 20, Springfield, Mass., 21, Providence, R. I., 22-24, Boston, Mass., 26-Dec. 8.

CAUGHT IN THE WEB (W. C. Elmendorf, mgr.): Johnstown, Pa., Nov. 20, Greensburg 21, Connellsville 22, Uniontown 24.

CHASE-LISTER (Northern: H. H. Fisher, mgr.): Watertown, S. D., Nov. 19-24, Huron 26-Dec. 1.

CHASE-LISTER (Southern): Jonesville, Ill., Nov. 19-24, Portland, Ind., 26-Dec. 1.

CHESTER, ALMA (Alma Chester, mgr.): Lynn, Mass., Nov. 19-24, Portland, Me., 26-Dec. 1, Rockland 3-8.

CLARKE, CRESTON (H. W. Storm, mgr.): Milwaukee, Wis., Nov. 18-21, Racine 22, Elgin, Ill., 23, Streator 24, Owensboro, Ky., 27, Nashville, Tenn., 28, 29, Memphis 30-Dec. 1.

CLARKE, HARRY CORSON (What Did Tomkins Do): Riverside, Cal., Nov. 20, Redlands 21, San Bernardino 22, San Diego 23, Santa Ana 24, Los Angeles 26-Dec. 1.

CLAYTON, UNA (Francis Morey, mgr.): Staunton, Va., Nov. 19-24.

CLEMENT, CLAY (The New Dominion): Minneapolis, Minn., Nov. 19-21, St. Paul 22-24, West Superior, Wis., 26, Duluth, Minn., 27, Ashland, Wis., 29, Marquette, Mich., 30, Calumet Dec. 1.

COLGNE'S AMERICAN THEATRE: Arnot, Pa., Nov. 19, 20, Sunbury 21, 22, Bloomsburg 23, Lansford 24, Girardsville 28, Reedsville 29, 30, Lewiston Dec. 1, Mt. Carmel 3-5, Mauch Chunk 6-8.

COLLIER, WILLIE (W. J. Smyth, mgr.): Chicago, Ill., Nov. 11-24, St. Louis, Mo., 25-Dec. 1, Kansas City 3-5, St. Joseph 6, Omaha, Neb., 7, 8.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Butler, Pa., Nov. 19-21, Greenville 22-24, Bradford 26-Dec. 1, Jamestown, N. Y., 3-8.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—Indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Frederick, Md., Nov. 19-21, Keyser, W. Va., 22-24, Piedmont 26-28, Lonaconing, Md., 29-Dec. 1, Frostburg 3-5, Grafton, W. Va., 6-8.

COOK CHURCH STOCK (H. W. Taylor, mgr.): Manchester, N. H., Nov. 19-24, Lewiston, Me., 26-Dec. 1, Portland 3-8.

COURTING AT GREEN'S (M. O. Higgins, mgr.): Huntington, Ind., Nov. 21, Wabash 22, Dowagiac, Mich., 23, Joliet, Ill., 24, Kenosha, Wis., 25, Aurora, Ill., 26, Elgin 27, Freeport 28, Rockford 29, Beloit, Wis., 30, Janesville Dec. 1.

COWSLIP FARM (W. A. La Bontl, mgr.): Ishpeming, Mich., Nov. 20, Calumet 21, Houghton 22, Ashland, Wis., 23, West Superior 24.

CRANE, WM. H. (David Harum; Chas. Frohman, mgr.): New York city Oct. 1—Indefinite.

CROSMAN, HENRIETTA (Mistress Nell: Maurice Campbell, mgr.): New York city Oct. 9—Indefinite.

CURTISS COMEDY: Jefferson, Tex., Nov. 19-21, Longview 26-Dec. 1, Henderson 3-5.

DE VERNE COMEDY: Mankato, Minn., Nov. 26-Dec. 1.

DAVIDSON, FRANK: Reynoldsville, Pa., Nov. 19-21, Clearfield 22-24, Hastings 26-28.

DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Muncie, Ind., Nov. 19-24, Battle Creek, Mich., 26-Dec. 1.

DAVY CROCKETT (E. M. Gardiner): Richmond, Ind., Nov. 20.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Toronto, O., Nov. 9, Steubenville 21, Wheeling, W. Va., 22-24.

DEVERE AND SUTTON COMEDIANS: Stanley, Wis., Nov. 19-21, Ford 22-24.

DEVIL'S AUCTION: Bellaire, O., Nov. 20, Steubenville, W. Va., 21, Parkersburg 22, Athens, O., 23, Ironton 24, Columbus 26-28.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Sharon, Pa., Nov. 19-24, Newcastle 26-Dec. 1.

DICKSON, CHAVES: Kansas City, Mo., Nov. 18-21, Joplin 22, Fort Scott 23, Clay Center, Kan., Nov. 24, 25, Concordia 26, Manhattan 27, Abilene 28, Canton 29, Roseville 30.

DONNELLY STOCK (Harry V. Donnelly, mgr.): New York city Sept. 17—Indefinite.

DORMOND-FULLER: Key West, Fla.—Indefinite.

DOWN MOBILE (Lincoln J. Carter's: Martin Golden, mgr.): Ottawa, Ont., Nov. 3-Dec. 1, Montreal, Que., 3-8.

DOWN ON THE FARM (H. W. Link, mgr.): Olyphant, Pa., Nov. 20, Montrose 21, Towanda 22, Tunkhannock 23, Pittston 24.

DOWNING, ROBERT (E. A. Weil, mgr.): Brenham, Tex., Nov. 20, San Antonio 22, Austin 23, Belton 24, Waco 26, Hillsboro 27, Ft. Worth 28, Corsicana 29, Dallas 30, Tyler Dec. 1, Terrell 3, Paris 4, Ft. Smith, Ark., 5, Fayetteville 6, Aurora, Mo., 7, Springfield 8.

DRESSLER, MARIE (Miss Printz): Boston, Mass., Nov. 19—Indefinite.

DREW, JOHN: New York city Sept. 10—Indefinite.

DUDONS COMEDIANS (C. Harris Eldon, mgr.): Kokomo, Ind., Nov. 19-24, Gas City 26-Dec. 1, Marion 3-8.

DUFFORD CO.: Nana, Cal., Nov. 19-24.

DUROY STOCK (Edwin Elroy, mgr.): Norwich, Conn., Nov. 19-24, New London 26-Dec. 1, Taunton, Mass., 3-8.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Boston, Mass., Nov. 12-24, Baltimore, Md., 26-Dec. 1, Hartford, Conn., 3, New Haven 4, Springfield, Mass., 5, Providence, R. I., 6-8.

ERWOOD STOCK (E. J. Erwood, mgr.): Hastings, Pa., Nov. 19-21, DuBois 22-24.

EWING TAYLOR (Albert Taylor, mgr.): Gainesville, Tex., Nov. 19-24.

FABIO ROMANI (Alden Benedict; J. B. Murray, mgr.): Lincoln, Neb., Nov. 19, 20.

FAYE FARRELL (H. H. Shackleton, mgr.): Leadville, Col., Nov. 19-24.

FAUST (Alan Tabor, mgr.): Wooster, O., Nov. 20, No. Baltimore 21, 22, Delphos 23, 24, Ada 26, 27, Greenville 28, 29.

FAUST (Morrison's: Eastern): Columbus, O., Nov. 19-21, Dayton 22-24, Indianapolis, Ind., 26-Dec. 1, Cincinnati, O., 3-8.

FAUST (Morrison's: Western): New Orleans, La., Nov. 18-24, Meridian, Miss., 26, Selma, Ala., 27, Montgomery 28, Mobile 29, Pensacola, Fla., 30, Baton Rouge, La., Dec. 1, New Iberia 2, Orange, Tex., 3, Beaumont 4, Houston 5, Palestine 6, Shreveport, La., 7, Monroe 8.

FELICIA (C. H. Clarke, mgr.): Williamsport, Pa., Nov. 20, Hazelton 21, Pittston 22, Wilkes-Barre 23, Carbondale 26, Scranton 27, Binghamton, N. Y., 28, Ithaca 29, Oswego 30, Rome Dec. 1, Auburn 3.

FIELDS COMEDIANS: Des Moines, Ia., Nov. 19-24, Sioux City 26-Dec. 1, Sioux Falls, S. D., 3-8.

FIELD OF THE STARS: Griffin, Ind., Nov. 19-24.

FINNEGAN'S BALL (Eastern): Salem, O., Nov. 20, Mansfield 21, Galion 22, Sycamore 23, Lancaster 24, New Lexington 26, Washington, C. H. 27, Wilmington 28, Springfield 29, Marysville 30, Kenton Dec. 1.

FINNIGAN'S BALL (Western: Ollie Mack, mgr.): Aurora, Mo., Nov. 20.

FISKE, MRS. (Charles F. Power, mgr.): Schenectady, N. Y., Nov. 20, Auburn 21, Ithaca 22, Rochester 23-24.

FOR HER SAKE (Eastern: Lester Walton and Cyrus Mayo, mgrs.): Marysville, O., Nov. 20, Bellefontaine 21, Urbana 22, Xenia 23, Alexandria, Ind., 24.

FOR HER SAKE (Western: Pease and Hilliard, mgrs.): Auburn, Cal., Nov. 20, Nevada City 21, Virginia City, Nev., 22, Carson City 23, Reno 24, Park City, U., 26, Evanston, Wy., 27, Rock Springs 29, Rawlins 29, Laramie 30, Cheyenne Dec. 1, Denver, Col., 3-8.

FRAWLEY STOCK: Portland, Ore., Nov. 18-24, Spokane, Wash., 26-28, Butte, Mont., 29-Dec. 1, Anaconda 3, 4, Falls 4, 5, Dillon 6, Ogden, U., 9.

FRIEND FRITZ (Marion Manola; Fred Berge, mgr.): Toledo, O., Nov. 20, 21, Columbus 22, Dayton 23.

FROHMAN, DANIEL, STOCK: Brooklyn, N. Y., Nov. 19-24, New York city 26—Indefinite.

GERNEY STOCK (Wm. Stanford, mgr.): McKeesport, Pa., Nov. 19-24, Meadville 26-Dec. 1, Dunkirk, N. Y., 3-8.

GILLOOLEY'S RECEPTION (W. J. McDonald, mgr.): Larned, Kan., Nov. 20, Hutchinson 21, St. John 22, Pratt 23, Kingman 24, Kiowa 26, Woodward, Okl. Ter., 27, 28, Anthony 29, Caldwell 30, Pond Creek Dec. 1, Enid 3, Blackwell 4, Ponca City 5, Perry 6, Pawnee 7, Stillwater 8.

GILLETTE, WM. (Sherlock Holmes; Chas. Frohman, mgr.): Washington, D. C., Nov. 19-24.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Gudolph, mgr.): Winnipeg, Man., Nov. 20, Grand Forks, N. D., 21, Crookston, Minn., 22, Jamestown, N. D., 23, Dickinson 24, Billings, Mont., 26, Livingston 27, Bozeman 28, Great Falls 29, Helena 30, Anaconda Dec. 1, Butte 2-4, Missoula 5, Wallace, Id., 6, Spokane, Wash., 7, 8.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—Indefinite.

GOODWIN, NAT C.: Chicago, Ill., Nov. 5-Dec. 1, St. Louis, Mo., 3-8.

GOODWIN WINTER (Jack Goodwin, mgr.): Everett, Pa., Nov. 22-24, Huntingdon 26-28, Newville 29-Dec. 1.

GORMAND AND FORD STOCK: Franklyn, Vt., Nov. 19-27.

GRIFFITH, JOHN (Al. Caldwell, mgr.): Coshocton, O., Nov. 20, Canal Dover 21, New Philadelphia 22, Zanesville 23, Canal Dover 24, Steubenville 26, Martinsville, W. Va., 28.

GRIMES' CELLAR DOOR: Niles, Mich., Nov. 20, Marshall 21, Charlotte 22, Warsaw 23, Lapeer 24.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Boston, Mass., Nov. 12-Dec. 8.

HANS HANSON: David City, Neb., Nov. 20, Seward 21, Crete 22, Ashland 23, Nebraska City 24, Auburn 26, Tecumseh 27, Fairbury 28, Concordia, Kan., 29.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Biddeford, Me., Nov. 19-24, Milford, Mass., 26-Dec. 1.

HART, JOHN: New York city Nov. 12—Indefinite.

HARRIGAN, EDWARD (Jas. E. Alliger, mgr.): Youngstown, O., Nov. 20, New Castle, Pa., 21, Wheeling, W. Va., 22, Parkersburg 23, Pomeroy, O., 24.

HAYWARD, GRACE (Dick Ferris, mgr.: Chas. A. White, mgr.): Atchison, Kan., Nov. 19-24, Joplin, Mo., 26-Dec. 1, Sedalia 3-8.

HEARTS ARE TRUMPS: Philadelphia, Pa., Nov. 12-24, Brooklyn, N. Y., 26-Dec. 1, Newark, N. J., 3-8.

HEARTS OF OAK (Herne's: Wm. B. Gross, mgr.): Syracuse, N. Y., Nov. 19-21, Rochester 22-24, Ridgway, Pa., 26, Dubois 27, Greensburg 28, Wheeling, W. Va., 29, Johnstown, Pa., 30, Altoona Dec. 1, Brooklyn, N. Y., 3-8.

HELD, ANNA (Papa's Wife: F. Ziegfeld, mgr.): Chicago, Ill., Nov. 19-Dec. 1, Buffalo, N. Y., 3-5, Rochester 6, Utica 7, Albany 8.

HELLO, PILL (Willis M. Goodine, mgr.): Ironton, O., Nov. 20, Ashland, Ky., 21, Athens, O., 22, Charleston, W. Va., 23, Huntington 24, Marietta, O., 26, Jackson 27, Chillicothe 28, Dayton 29-Dec. 1, Lima 3, Ft. Wayne, Ind., 4, So. Bend 5, Indianapolis 6-8.

HERALD SQUARE COMEDY: Elizabeth, N. J., Nov. 19-24, Stamford, Conn., Dec. 3-8.

HER MAJESTY (Grace George; W. A. Brady, mgr.): New York city Oct. 15-Dec. 15.

HERNE, JAMES A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 26-Dec. 1.

HILLMAN CO.: Cortland, N. Y., Nov. 19-24, Dunville, Pa., 27-Dec. 1, Sunbury 3-8.

HIMMELEIN IDEALS: Shamokin, Pa., Nov. 19-24, Wilkes-Barre 26-Dec. 1, Scranton 3-8.

HIMMELEIN'S IMPERIAL STOCK (Dare and Woods, mgrs.): Adrian, Mich., Nov. 19-24, Joliet, Ill., 26-Dec. 1, Aurora 3-8.

HODGE, PODGE AND CO. (Peter Dailey): New York city Oct. 22—Indefinite.

HOEFFLER JACK STOCK: Altoona, Pa., Nov. 19-24, Johnstown 26-Dec. 1.

HOLDEN COMEDY: Decatur, Ill., Nov. 22-24.

HOLLAND, MILDRED (The Power Behind the Throne: Edward C. White, mgr.): Amsterdam, N. Y., Nov. 22, Troy 23, 24, Oneonta 26, Binghamton 27, Carbondale Pa., 28, Wilkes-Barre 29, Scranton 30, Dec. 1, Philadelphia 3-8.

HOWARD-DORSET: Portsmouth, O., Nov. 19-24, Ashland, Ky., 26-Dec. 1.

HUMAN HEARTS (Eastern: W. E. Nankeville, prop.: Chas. H. Haystead, mgr.): Medina, N. Y., Nov. 20, Albion 21, Watertown 22, Geneva 23, Auburn 24, Canandaigua 26, Hornellsville 27, Wellsville 28, Erie, Pa., 29, Corry 30, Olean, N. Y., Dec. 1, New Castle, Pa., 3, Bellaire, O., 4, Steubenville 5, Martin's Ferry 6, Newark 7, Cambridge 8.

HUMAN HEARTS (Western: Allan Hampton, mgr.): Pullman, Wash., Nov. 22, Walla Walla 23, No. Yakima 24, Tacoma 25, Victoria, B. C., 27, Vancouver 28, New Westminster 29, New Whatcom, Wash., 30, Seattle Dec. 2-8.

HUNTLEY-JACKSON (W. Jackson, mgr.): Bethlehem, Pa., Nov. 19-21, Reading 22-24, Chester 26-Dec. 1, Paterson, N. J., 3-8.

HYDE'S COMEDIANS: Indianapolis, Ind., Nov. 12-25, Chicago, Ill., 26-Dec. 2, St. Louis, Mo., 3-9.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20—Indefinite.

IN OLD KENTUCKY: Marion, Ind., Nov. 21.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 29—Indefinite.

JAMES-KIDDER: Louisville, Ky., Nov. 19-20, Nashville, Tenn., 21, Birmingham, Ala., 22, Montgomery 23, Mobile 24.

JEFFERSON, JOSEPH: Brooklyn, N. Y., Nov. 19-24.

JOSSEY STOCK (C. E. White and F. E. Knowles, mgrs.): Jerome, Ariz., Nov. 19-24, Prescott 26-Dec. 1.

KEENAN, FRANK (A Poor Relation, No. 1: Fred G. Berger, mgr.): Hamilton, O., Nov. 20, Xenia 21, Springfield 22, Newark 23, Tiffin 24, Marion 26, Bellefontaine 27, Urbana 28, Indianapolis, Ind., 29, Kokomo 30, Peru Dec. 1, Adrian, Mich., 3, Cold water 4, Lansing 5, Marshall 6, Ypsilanti 7, Port Huron 8.

KELCEY SHANNON (Bruce Edwards, mgr.): Newark, N. J., Nov. 19-24.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.: Chas Sinclair, mgr.): Butler, Pa., Nov. 19-21, Driftwood 22-Dec. 1, Lock Haven 3-8.

KENNEDY PLAYERS (P. R. Loveland, mgr.): St. Albans, Vt., Nov. 19-24, Rutland 26-Dec. 1.

KERHOFF LOCKE: Hartford, Kan., Nov. 19-24.

KEYSTONE DRAMATIC (McGill and Shipman): Paris, Ky., Nov. 19-22, Maysville 23, 24, Ironton, O., 26-Dec. 1, McKeesport, Pa., 3-8.

KIDNAPPED IN NEW YORK (Barney Gilmore): Piqua, O., Nov. 20, Mt. Vernon 21, Kent 22, Youngstown 23, Lorain 24, Shelby 26, Cambridge 27.

KING DRAMATIC (Kirk Brown: N. Appell, mgr.): Bellaire, O., Nov. 19-24, McKeesport, Pa., 26-Dec. 1, Canton, O., 3-8.

KING DRAMATIC (Lawrence Grattan: N. Appell, mgr.): Cohoes, N. Y., Nov. 19-24, Schenectady 26-Dec. 1, Holyoke, Mass., 3-8.

KLARK-SCOVILLE (Neo Scoville, mgr.): Port Jervis, N. Y., Nov. 19-24, Matteawan 26-Dec. 1.

KNOBS O' TENNESSEE (J. H. Browne, mgr.): Canton, Ill., Nov. 21, Pekin 22, Pontiac 23, Ottawa 24.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—Indefinite.

LE MOYNE, MES. (Liebler and Co., mgrs.): Trenton, N. J., Nov. 20, Lancaster, Pa., 21.

LEPOYLE, BENNESSY (Other People's Money): Torrington, Conn., Nov. 20, New Brunswick, N. J., 21, Derby, Conn., 22, Stamford 23, So. Norwalk 24, New Rochelle, N. Y., 26, Trenton, N. J., 27, Elizabeth 28, Wilmington, Del., 29, Hanover, Pa., 30, York Dec. 1.

LINDSAY, JOHN, DRAMATIC: Logan, U., Nov. 18-24.

LITTLE TRIXIE (Fred Robbins, mgr.): Burlington, Kan., Nov. 20, Parsons 21, Pittsburg 24, Galena 25, Webb City, Mo., 26.

LOST IN THE DESERT: Chicago, Ill., Nov. 19-24, Dayton, O., 26-28, Columbus 29-Dec. 1, Pittsburg, Pa

21, Champaign 22, Terre Haute, Ind., 23, Lafayette 24, Ft. Wayne Dec. 1, Mansfield, O., 2, Akron 4, New Castle, Pa., 5, Sharon 6, Youngstown, O., 7, E. Liverpool 8.

MOORE ACRES (Herne's; Wm. B. Gross, mgr.): Milwaukee, Wis., Nov. 19-24, Wausau 26, Stevens Point 27, Appleton 28, Green Bay 29, Fond du Lac 30, Madison Dec. 1, Sterling, Ill., 4, Davenport, Ia., 5, Des Moines 6, Boone 7, Lincoln, Neb., 8.

SHUBERT STOCK: Buffalo, N. Y., Sept. 19—indefinite.

SIBERIA (W. J. Fielding, mgr.): Philadelphia, Pa., Nov. 19-24.

SIDE TRACKED (L. C. Yeomans, mgr.): Southbridge, Mass., Nov. 22, River Point, R. I., 23, Hartford, Conn., 25, Great Barrington, Mass., 27, Bridgeport, Conn., 29-Dec. 1.

SI PLUNKARD: Greenfield, O., Nov. 20, Circleville 21, Wilmington 22, Lebanon 23, Hamilton 24, Piqua 25, Greenville 27, New Castle, Ind., 28, Richmond 29, Hartford City 30, Dunkirk Dec. 1, Marion 3, Kokomo 4, Noblesville 5, Knightstown 6, Greenfield 7, Beuil 8.

SKINNER, OTIS (Geo. Buckley, mgr.): St. Louis, Mo., Nov. 18-23, Milwaukee, Wis., 24-Dec. 1, Toledo, O., 6, Columbus 7, 8.

SLAVES OF OPIUM: Lynn, Mass., Nov. 19-24.

SNOW AND HEDGE STOCK (Mittenthal Bros., mgrs.): Erie, Pa., Nov. 19-Dec. 1.

SOTHERN, E. H. (Hamlet; Daniel Frohman, mgr.): Philadelphia, Pa., Nov. 19-Dec. 1, Norfolk, Va., 3, Richmond 4, Atlanta, Ga., 5, 6, Birmingham, Ala., 7, Mobile 8.

SOUTHERN STOCK (Mabel Paige; E. Greenburg, mgr.): Raleigh, N. C., Nov. 19-24, Wilmington 25-Dec. 1.

SPOONER DRAMATIC (F. E. and Allie; W. D. Harrison, bus.-mgr.): Trenton, Ont., Nov. 19-20, Kingston 22-Dec. 1, Ottawa 3-8.

SPOONERS, THE (Edna, May and Cecil): Wilkes-Barre, Pa., Nov. 19-24, Scranton 26-Dec. 1, Allentown 3-8.

SPORTING LIFE (Walter Sanford, mgr.): Montreal, Que., Nov. 19-24, Ottawa, Ont., 25-28, Troy, N. Y., 29-Dec. 1, Newark, N. J., 3-8.

STANDARD STOCK (Jacobs and Sternberg, mgrs.): Greenville, O., Nov. 19-25, Union City, Ind., 26-Dec. 1, Springfield, O., 3-8.

STEPHENS, RAE: Brooklyn, N. Y., Nov. 12-24.

STEVENS STOCK (Landers Stevens, prop. and mgr.) Oakland, Cal.—indefinite.

SULLY, DANIEL (The Parish Priest): Providence, R. I., Nov. 19-21, Worcester, Mass., 22, 23, Ware 24, Gardner 26, Northampton 27, Bennington, Vt., 28, Albany, N. Y., 29, Troy 30.

TANTE BEMMCHEN IN AMERIKA (Carl von Wegen, mgr.): Portsmouth, O., Nov. 20, Louisville, Ky., 21, New Albany, Ind., 22, Jeffersonville 23.

TENNESSEE'S PARDNER (Arthur C. Aiston, prop. and mgr.): Seattle, Wash., Nov. 18-24, Portland, Ore., 25-Dec. 1, Vancouver, Wash., 3, The Dalles, Ore., 4, Walla Walla, Wash., 5, Pendleton, Ore., 6, La Grande 7, Boise City, Id., 8.

TRANSMOSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 23—indefinite.

TRIP, ANGEL OF THE ALLEY (Sullivan and Harris, mgrs.): Chicago, Ill., Nov. 25-Dec. 8.

TRIP, BELLE OF MANILA: Birmingham, Ala., Nov. 19, 20.

TRIP, BLACK DIAMOND EXPRESS (Devere and Victor): Reading, Pa., Nov. 19-21, Allentown 22, 23, Lehighton 24, Mauch Chunk 26, Olyphant 27, Nanticoke 28, Milton 29, Lewisburg 30.

TRIP, BOWERY AFTER DARK (Terry McGovern; Sullivan and Harris, mgrs.): Milwaukee, Wis., Dec. 3-8.

TRIP, CHRISTIAN (Eastern; Liebler and Co.): Toronto, Ont., Nov. 19-24.

TRIP, CHRISTIAN (Western; Liebler and Co.): New Orleans, La., Nov. 19-24, Houston, Tex., 26-27, Austin 28, San Antonio 29, Waco 30, Corsicana Dec. 1, Ft. Worth 3, Dallas 4, 5, Sherman 6, Denison 7, Paris 8.

TRIP, COLONEL AND I (Honan and Kearney): Greensburg, Ind., Nov. 20, Lawrenceburg 21.

TRIP, CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Ottawa, Ill., Nov. 20, Valparaiso, Ind., 22, Michigan City 23, Grand Rapids, Mich., 25-28, Port Huron 29, Galesburg, Ill., Dec. 1, Kansas City, Mo., 3-8.

TRIP, COUNTY FAIR (Neil Burgess): Amsterdam, N. Y., Nov. 20, Albany 21, Glens Falls 22, Rutland, Vt., 23, Bennington 24, No. Adams, Mass., 26, Pittsfield 27, Cohoes, N. Y., 28, Troy 29, Oneonta 30, Binghamton Dec. 1, Buffalo 3-8.

TRIP, DAIRY FARM (Eastern; J. H. Wallick, mgr.): Cleveland, O., Nov. 19-24, Ashtabula 25, Akron 27, Canton 28, 29, Greensburg, Pa., 30, Johnstown Dec. 1, Uniontown 3, Youngstown, O., 4, Sharon, Pa., 5, Greenville 6, Bradford 7, Warren 8.

TRIP, FAST MAIL (Lincoln J. Carter; Edmund Mansley, mgr.): Walla Walla, Wash., Nov. 20, Pendleton, Ore., 21, La Grande 22, Baker City 23, Boise City, Id., 24, Salt Lake City, U., 25-28, Ogden 29, Logan Dec. 1, Brigham 3, American Fork 4, Payson 5, Nephi 6, Manti 7, Lehi 8.

TRIP, GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Montreal, Que., Nov. 19-24.

TRIP, GIRL FROM MAXIM'S (Jules Cahn, mgr.): Philadelphia, Pa., Nov. 19-24.

TRIP, GOLDEN CUP (Edna May; Chas. Frohman, mgr.): Washington, D. C., Dec. 10-15.

TRIP, GREAT WHITE DIAMOND (W. J. Fessler, mgr.): Jersey City, N. J., Nov. 19-24, Lebanon, Pa., 26, Reading 27, 28, Allentown 29, Mahanoy City 30, Bethlehem Dec. 1, Trenton, N. J., 3, Wilmington, Del., 4, Chester, Pa., 5, Camden, N. J., 8.

TRIP, GUNNER'S MATE: Buffalo, N. Y., Nov. 19-24.

TRIP, HEART OF CHICAGO (Ed. W. Rowland, mgr.): Saugatuck, Conn., Nov. 20, Danbury 21, Bridgeport 22-24, Waterbury 26-28, Pawtucket, R. I., 29-Dec. 1, New York city 3-8.

TRIP, HEART OF MARYLAND (David Belasco, prop. and mgr.): Detroit, Mich., Nov. 19-24, Toledo, O., 25-28, Columbus 29, Dayton 30, Dec. 1, Cincinnati 2-8.

TRIP, HONEST BLACKSMITH (Robt. Fitzsimmons; Percy G. Williams, mgr.): Scranton, Pa., Nov. 20, Corning, N. Y., 21, Niagara Falls 22, Lockport 23, Hamilton, Ont., 24, Toronto 25-Dec. 1, Syracuse, N. Y., 3-5, Rochester 6-8.

TRIP, IRISH PAWNBROKERS: Saratoga, N. Y., Nov. 20, Plattsburg 21, Ticonderoga 22, Ft. Edwards 23, Amsterdam 24, Paterson, N. J., 29-Dec. 1, Watertown, N. Y., 3, Oswego 4, Fulton 5, St. Catherines, Ont., 6, Hamilton 7, 8.

TRIP, IRISH ROUGH RIDERS (Chester Crawford, mgr.): Anthony, Kan., Nov. 20, Harper 21, Wellington 22, Arkansas City 23, Winfield 24.

TRIP, IVY LEAF (Johnson and Smiley, mgrs.): Vinita, Ind. Ter., Nov. 20, Pittsburg, Kan., 22, Webb City, Mo., 23, Joplin 24, Galena, Kan., 26, Carthage, Mo., 27, Parsons, Kan., 28, Ft. Scott 29, Butler, Mo., 30, Nevada Dec. 1.

TRIP, KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Philadelphia, Pa., Nov. 19-24, New York city 26-Dec. 1, Richmond, Va., 3-8.

TRIP, KING OF THE OPIUM RING (Western; Chas. E. Blaney, mgr.): San Francisco, Cal., Oct. 28—indefinite.

TRIP, KING OF THE OPIUM RING (Eastern; Chas. E. Blaney, mgr.): Paterson, N. J., Nov. 19-21, Trenton 22, Plainfield 23, Elizabeth 24, Philadelphia, Pa., 26-Dec. 1.

TRIP, LAST FIRST: Bethlehem, Pa., Nov. 22, Middletown, N. Y., 23, Pittsfield, Mass., 24, Athol 26, Westfield 27, Winsted, Conn., 28, Middletown 29, Putnam 30, Westerly, R. I., Dec. 1, Bristol, Conn., 3, Wallingford 4, Torrington 5, River Point, R. I., 6, Woonsocket 7, New Bedford, Mass., 8.

TRIP, LAUGHED WALL (Elmer E. Vance, mgr.): Cleveland, O., Nov. 19-24, Sandusky 26, Toledo 29-Dec. 1.

TRIP, LITTLE MINISTER (Chas. Frohman, mgr.): Aurora, Ill., Nov. 20, Rockford 21, Beloit, Wis., 22, Freeport, Ill., 23, Dubuque, Ia., 24, Independence 26, Decorah 27, Albert Lea, Minn., 28, La Crosse, Wis., 29, Winona, Minn., 30, Eau Claire, Wis., Dec. 1, Steven's Point 3, Madison 4, Oshkosh 5, Fond du Lac 6, Green Bay 7, Marinette 8.

TRIP, MAN FROM MEXICO (Geo. C. Boniface, Jr.; Broadhurst Bros., mgrs.): Butte, Mont., Nov. 18-20, Helena 21, Fargo, N. D., 23, St. Cloud, Minn., 24, St. Paul 25-Dec. 1, Minneapolis 3-8.

TRIP, MAN FROM THE WEST (J. J. Jeffries; Jos. P. Egan, mgr.): Brooklyn, N. Y., Nov. 19-24, New York city 26-Dec. 1, Troy, N. Y., 3, Albany 4, Poughkeepsie 5, Paterson, N. J., 6-8.

TRIP, MISSOURI GIRL (Fred Raymond, mgr.): Osceola, Ia., Nov. 20, Creston 21, Red Oak 22, Clarinda 23, Maryville, Mo., 24, St. Joseph 25, 26, Atchison, Kan., 27, Horton 28, Houghton 29, Leavenworth 30, Topeka Dec. 1, Webb City, Mo., 2, Ft. Scott, Kan., 3, Pittsburg 4, Weir City 5, Columbus 6, Carthage, Mo., 7, Joplin 8.

TRIP, NIGHT BEFORE CHRISTMAS (W. E. Merrill, mgr.): Indianapolis, Ind., Nov. 19-21, Kokomo 22, Logansport 23, So. Bend 24, Chicago, Ill., 26-Dec. 1, Detroit, Mich., 3-8.

TRIP, PERSONER OF ZENDA (Murzo and Mack, mgrs.): Baton Rouge, La., Nov. 20, New Iberia 21, Lake Charles 22, Beaumont, Tex., 23, Houston 24, Austin 26, San Antonio 27, Corsicana 28, Dallas 29, Denton 30, Ft. Worth Dec. 1.

TRIP, PERSONER OF ZENDA (Shipman Bros., mgrs.): Perth, Ont., Nov. 21, Ottawa 22-24.

TRIP, ROYAL BOX (Andrew Robson; Frank S. Burnette, mgr.): St. Paul, Minn., Nov. 18-21, Minneapolis 22-24.

TRIP, SIGN OF THE CROSS (Tom Pitt, mgr.): Philadelphia, Pa., Nov. 12-24, Baltimore, Md., 26-Dec. 1, Pittsburg, Pa., 3-8.

TRIP, SORROWS OF SATAN: St. Louis, Mo., Nov. 19-24.

TRIP, SPAN OF LIFE (Lewis Donnzetta, mgr.): Albany, N. Y., Nov. 19-21, Troy 22-24.

TRIP, SPIDER AND THE FLY: Newport News, Va., Nov. 20, Norfolk 21, Suffolk 22, Wilson, N. C., 23, Durham 24, Wilmington 26, Raleigh 27, Charlotte 28, Augusta, Ga., 29, Savannah 30-Dec. 3.

TRIP, STAR AND GARTER (Agoust Family; Frank McKee, mgr.): Baltimore, Md., Nov. 19-24, New York city 26—indefinite.

TRIP, STAR BOARDER (Chas. H. Boyle and Matt Smith, mgrs.): Louisville, Ky., Nov. 18-24, Cincinnati, O., 26-Dec. 1.

THE STEAM LAUNDRY (Willis Bass, mgr.): Greenville, Miss., Nov. 20, Water Valley 21, Oxford 22, Grenada 23, Durant 24, Canton 26, Jackson 27, Crystal Springs 28, Hazelhurst 29.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Boston, Mass., Nov. 19-24, Malden 26, Rockland 27, Lawrence 29.

THE THREE MUSKETEERS (Harry Glazier, Stair and Nicolai, mgrs.): Greenfield, Mass., Nov. 20, No. Adams 21, Albany, N. Y., 22-24, Troy 26-28, Hoboken, N. J., 29-Dec. 1, Paterson 3-5, Elizabeth 6, New Brunswick 7, Trenton 8.

THE TEST OF LOVE (E. N. McDowell, mgr.): Kansas City, Mo., Nov. 18-24, Atchison, Kan., 25, Plattsmouth, Neb., 30, Boone, Ia., Dec. 1, Des Moines 3-5, Cedar Rapids 6, Independence 7, Dubuque 8.

THE TYRANNY OF TEARS: Milwaukee, Wis., Nov. 22-24, St. Paul, Minn., 26-28, Minneapolis 29-Dec. 1, Duluth 3, West Superior, Wis., 4, Eau Claire 5, Winona 6, La Crosse 7, Janesville 8.

THE VILLAGE PARSON: Lancaster, Pa., Nov. 20, Allentown 21, Camden, N. J., 22-24.

THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Nov. 19-Dec. 1, Springfield, Mass., 3, 4, Hartford, Conn., 5, 6, New Britain 7, Waterbury 8.

THE VILLAGE POSTMASTER (Western; Geo. H. Brennan, mgr.): Titusville, Pa., Nov. 20, Du Bois 21, Kane 22, Phillipsburg 23, Tyrone 24.

THE WOMAN IN BLACK (Jack Boeffler, mgr.): Altoona, Pa., Nov. 19-21, Johnstown 22.

THE WORLD AGAINST HER: Wilmington, Del., Nov. 19-21.

THOMPSON, DENMAN: Washington, D. C., Nov. 19-24, Philadelphia, Pa., 26-Dec. 1, Baltimore, Md., 3-8.

THROPP, CLARA: San Antonio, Tex., Nov. 4—indefinite.

THROUGH THE BREAKERS (Gus Hill, mgr.): New Haven, Conn., Nov. 19-21, Waterbury 22-24.

TOO RICH TO MARRY (Levi Bros., mgrs.): St. Augustine, Fla., Nov. 21, Brunswick, Ga., 22, Savannah 23, 24, Orangeburg, S. C., 27, Newberry 28, Florence 29, Newbern, N. C., Dec. 1, Wilmington 3, Goldsboro 4, Raleigh 5, Durham 6, Henderson 7, Greensboro 8.

TOWN TOPICS (A. Q. Scammon, mgr.): Chattanooga, Tenn., Nov. 20, Rome, Ga., 21, Griffin 22, Macon 23, Augusta 24, Savannah 26.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Hoboken, N. J., Nov. 18-21, Paterson 22-24, Albany, N. Y., 26-28, Rome 29, Cortlandt 30, Auburn Dec. 1, Gloversville 3, Utica 4, Amsterdam 5, Cohoes 6, Troy 7, Glens Falls 8.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Windom, Minn., Nov. 20, Clarinda, Ia., 21, Sioux Falls, S. D., 22, Sioux City, Ia., 23, Missouri Valley 24, Council Bluffs 25, Fremont, Neb., 26, Central City 27, Grand Island 28, Kearney 29, Hastings 30.

TWO MERRY TRAMPS (M. E. Rice, mgr.): Salida, Col., Nov. 20, Alamosa 21, Monte Vista 22.

UNCLE BEZ (Frank Adams): Frankfort, O., Nov. 20, McArthur 21, Wellston 22, Jackson 23.

UNCLE JOSH SPRUCEBY (Eastern; Dave B. Lewis, mgr.): Salem, Mass., Nov. 19, 20, Atlantic City, N. J., 21, Asbury Park 22, Long Branch 23, Red Bank 24, Lakewood 26.

UNCLE TOM'S CABIN (Abbey's): Salem, S. D., Nov. 20, Dell Rapids 21, Thandream 22.

UNCLE TOM'S CABIN (Curtis): Moncton, N. S., Nov. 20, Chatham 21, St. Johns, N. B., 22, Calais, Me., 23, Eastport 24.

UNCLE TOM'S CABIN (Al. W. Martin's; Eastern; Chas. L. Walters, mgr.): Rochester, N. Y., Nov. 19-21, Syracuse 22-24.

UNCLE TOM'S CABIN (Al. W. Martin's; Western; Geo. D. Walters, mgr.): Cherokee, Ia., Nov. 20, Sioux Falls, S. D., 21, Mankato, Minn., 22, Albert Lea 23, Austin 24.

UNCLE TOM'S CABIN (Stetson's; Eastern; Leon Washburn, mgr.): White Plains, N. Y., Nov. 20, Mt. Vernon 21, Port Chester 22.

UNDER THE RED ROSE (Julius Cahn, mgr.): Utica, N. Y., Nov. 22, Auburn 23, Oswego 27, Ithaca 28, Binghamton 29, Easton 30, New York city Dec. 3-8.

VALENTINE STOCK: Halifax, N. S.—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VAN DYKE AND EATON: Evansville, Ind., Nov. 26-Dec. 1, Owensboro, Ky., 3-8.

VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): Colerain, Mass., Nov. 19-24, Readsboro, Vt., 26-Dec. 1, Dalton, Mass., 3-8.

WAITE'S COMEDY (R. R. Simmons, mgr.): Nashua, N. H., Nov. 19-24, Woonsocket, R. I., 26-Dec. 1, Manchester, N. H., 3-8.

WALSH, BLANCHE (Stern and Brooks, mgrs.): Detroit, Mich., Nov. 19-24, Cleveland, O., 26-Dec. 1, Cincinnati 3-8.

WALTERS, JULE (Slide Tracked): Connersville, Ind., Nov. 20, Greensburg 21, Seymour 22, Bloomington 23, Bedford 24, Owensboro, Ky., 26, Henderson 27, Madisonville 28, Bowling Green 29, Clarksville, Tenn., 30, Jackson Dec. 1, Memphis 3, 4, Helena, Ark., 5, Brinkley 6, Little Rock 7, Hot Springs 8.

WARD AND VOKES (E. D. Stair, mgr.): Montgomery, Ala., Nov. 20, Atlanta, Ga., 21, 22, Birmingham, Ala., 23, Nashville, Tenn., 24, Louisville, Ky., 26-Dec. 1, Evansville, Ind., 2, Vincennes 3, Terre Haute 4, Lafayette 5, Ft. Wayne 6, Muncie 7, Lima, O., 8.

WARDE, FREDK (Clarence M. Brune, mgr.): Denver, Col., Nov. 19-24, Leadville 26, Grand Junction 27, Ogden, U., 28, Salt Lake City 29-Dec. 1.

WAR ON WOMEN (Hope Booth): Cincinnati, O., Nov. 18-27, Milwaukee, Wis., 28-Dec. 1.

WAY DOWN EAST (Western; W. A. Brady, mgr.): Cedar Rapids, Ia., Nov. 20, Marshalltown 21, Des Moines 22, Omaha, Neb., 23, 24, Kansas City, Mo., 25-Dec. 1, Joplin 2, Ft. Smith, Ark., 3, Hot Springs 4, Little Rock 5, Memphis, Tenn., 6-8.

WAY DOWN EAST (Eastern): Buffalo, N. Y., Nov. 19-24, Newark, N. J., 26-Dec. 1, Washington, D. C., 3-8.

WAY DOWN EAST: Jamestown, N. Y., Nov. 20, Bradford, Pa., 21, Olean, N. Y., 22, Corning 23, Binghamton 24, Hazleton, Pa., 26.

WHAT HAPPENED TO JONES (Broadhurst Bros., mgrs.): Ypsilanti, Mich., Nov. 20, Mt. Clemens 21, Port Huron 22, Bay City 23, Saginaw 24, Flint 26, Pontiac 27, Owin 28, Jackson 29, Lansing 30, Holland Dec. 1, Muskegon 3, Big Rapids 4, Manistee 5, Traverse City 6, Petoskey 7, Cheboygan 8.

WHEN WE WERE TWENTY-ONE (E. E. Rice, mgr.): Newburgh, N. Y., Nov. 21, Yonkers 22, Meriden, Conn., 23, New London 24, Norwich 26, Middletown 27, Worcester, Mass., 28, Waterbury, Conn., 29, Torrington 30, Northampton, Mass., Dec. 1, Montreal, Que., 3-8.

WHIP, THE (Cobb; Eastern; Miller and Eagan, mgrs.): Bradford, Pa., Nov. 20, Franklin 21, Titusville 22, Kittanning 23, Newcastle 24, Altoona 26, Johnstown 29, Binghamton, N. Y., Dec. 1, Oneonta 3, Cooperstown 4, Albany 6-8.

WHIP, THE (Cobb; Western; Elmer Walters, mgr.): Ne. Platte, Neb., Nov. 26, Lincoln 28, Fairbury 30, Atchison, Kan., Dec. 1, Leavenworth 2.

WHITE, PORTER J. (Faust; J. H. Gordon, mgr.): Ludington, Mich., Nov. 20, Manistee 21, Big Rapids 22, Greenville 23, Belding 24, Lansing 26, Flint 27, Bay City 28, Saginaw 29, Port Huron 30, Monroe Dec. 1, Napoleon, O., 3, Auburn, Ind., 4.

WHO IS WHO (F. W. Stair, mgr.): Columbia, Pa., Nov. 20, York 21, Harrisburg 22, Chambersburg 23, Carlisle 24.

WHOSE BABY ARE YOU (Swan and Murphy's): Los Angeles, Cal., Nov. 22-24, Woodland 28, Stockton 29, Oroville 30, Nevada City Dec. 1, Salt Lake City, U., 3-8.

WHY SMITH LEFT HOME (Broadhurst Bros.): S. L. Pitchy, mgr.): Bozeman, Mont., Nov. 21, Butte 22-24, Anaconda 26, Helena 27, Missoula 28, Spokane, Wash., 29-Dec. 1, Seattle 2-4, Victoria, B. C., 5, Vancouver 6, New Westminster 7, New Whatcom 8.

WILLARD, E. S.: Boston, Mass., Nov. 12—indefinite.

WILLIAMS COMEDY: Springfield, Ky., Nov. 19-24, Louisville 26-Dec. 1.

WILSON, AL. H. (The Watch on the Rhine): St. Louis, Mo., Nov. 19-24, Alton, Ill., 25, Hannibal Mo., 29, Quincy, Ill., 27, Galesburg 28, Burlington, Ia., 29, Keokuk 30, Chillicothe, Mo., Dec. 1, Kansas City 3-8.

WILSON, GEO. W. (E. D. Davenport, mgr.): Fitchburg, Mass., Nov. 19-24, Lowell 26-Dec. 1, Lynn 3-8.

WOMAN AND WINE: New York city Nov. 19-24, Philadelphia, Pa., 26-Dec. 1, Brooklyn, N. Y., 3-15.

ZAZA (No. 2; Chas. Frohman, mgr.): Atchison, Kan., Nov. 20, Leavenworth 21, Nebraska City, Neb., 22, Lincoln 23, Sioux City, Ia., 24, Ft. Dodge 26, Marshalltown 27, Des Moines 28, Cedar Rapids 29, Ottumwa 30, Quincy, Ill., Dec. 1, Hannibal, Mo., 3, Keokuk, Ia., 4, Burlington 5, Peoria, Ill., 6, Galesburg 7, Davenport, Ia., 8.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park, mgr.): Indianapolis, Ind., Nov. 21, 22.

AZZALI OPERA: San Francisco, Cal., Sept. 8 indefinite.

BLACK PATTI TROUBADOURS (Cockrell and Nolan, mgrs.): Ironton, O., Nov. 20, Huntington, W. Va., 21, Ashland, Ky., 22, Frankfort 23, Lexington 24, Knoxville, Tenn., 26, Asheville, N. C., 27, Spartanburg, S. C., 28, Charlotte, N. C., 29, Greensboro Dec. 1, Danville, Va., 3, Charlottesville 4, Roanoke 5, Lynchburg 6, Petersburg 7, Richmond 8.

CASTLE SQUARE: Chicago, Ill., Sept. 17 indefinite.

CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.

CHICAGO OPERA (Henry Cohen, mgr.): Millersburg, O., Nov. 20, Ashtabula 21.

COLUMBIA COMIC OPERA: Atlanta, Ga., Nov. 19 Dec. 8.

DANIELS, FRANK (Klaw & La Shelle, mgrs.): San Francisco, Cal., Nov. 12-25, San Diego 27, Riverside 28, Los Angeles 29-Dec. 1, Fresno 3, Stockton 4, San Jose 5, Oakland 6, 7, Sacramento 8.

DE ANGELIS, JEFFERSON: Rochester, N. Y., Nov. 19, 20.

EIGHT BELLS (Byrne Bros.; W. E. Flack, mgr.): Baltimore, Md., Nov. 19-24, Pittsburg, Pa., 26-Dec. 1.

ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.

FLORODORA: New York city Nov. 12—indefinite.

FOXY QUILLER: New York city Nov. 5—indefinite.

GLASER, LULU (F. W. Martineau, mgr.): New Haven, Conn., Nov. 20, 21, Watertown 22, Hartford 23, 24, New York city Dec. 3-22.

GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York City Oct. 1—indefinite.

GRAU, MAURICE: Los Angeles, Cal., Nov. 9, to San Francisco 12-Dec. 1, Salt Lake City, U., 4, Denver, Col., 6-8.

HERALD SQUARE OPERA (Nelson and Knatting): Cheraw, S. C., Nov. 20, 21, Rock Hill 22, 23, Salisbury, N. C., 26, Gaffney, S. C., 27, 28 Spartanburg 29, Union 30.

HUMPTY DUMPTY (Dickson and Mustard's): Goshen, Ind., Nov. 20, Logansport 21, Danville 22, Terre Haute 23, Evansville 24, St. Louis, Mo., 26-Dec. 1.

HUMPTY DUMPTY (Ravel Co.; J. H. Burke, mgr.): Bar Harbor, Me., Nov. 20, Jonesport 22, Vinal Haven 23, Rockland 24.

LESTER OPERA (Frank Taliaferro, mgr.): Goshen, Ind., Nov. 19-21, La Porte 22-24, Peru 26-28, Alexandria 29-Dec. 1.

NELSEN, ALICE (Frank L. Perley, mgr.): Colorado Springs, Col., Nov. 20, Salt Lake city, U., 22-24, San Francisco, Cal., 26-Dec. 1.

OLYMPIA OPERA: Meridian, Miss., Nov. 19-24, Mobile, Ala., Dec. 3-8.

PRINCESS CHIC: Dubuque, Ia., Nov. 21, Freeport Ill., 22, Clinton, Ia., 23, Davenport 24, Cedar Rapids 26, Des Moines 27, Lincoln, Neb., 28, Omaha 29-Dec. 1, St. Joseph, Mo., 3, Leavenworth, Kan., 4, Topeka 5, Kansas City, Mo., 6-8.

SAN TOY: New York city Oct. 1-Nov. 24, Harlem, N. Y., 26-Dec. 1, Brooklyn 3-8.

SUPERBA (Hanlon's): Rochester, N. Y., Nov. 26-28, Syracuse 29-Dec. 1.

THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): Gloversville, N. Y., Nov. 20, Utica 21, Oswego 22, Rochester 23, 24, Philadelphia, Pa., 26-Dec. 8.

THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Decatur, Ill., Nov. 20, Lincoln 21, Jacksonville 22, Hannibal 23, Quincy 24, Kansas City, Mo., 26-Dec. 1, Topeka, Kan., 3, Wichita 4, Cripple Creek, Col., 7, Colorado Springs 8.

THE BOSTONIANS: Cleveland, O., Nov. 19-24, Boston, Mass., 29—indefinite.

THE BURGOMASTER: Galesburg, Ill., Nov. 20, Decatur 21, Springfield 22, Bloomington 23, Terre Haute, Ind., 24, Chicago, Ill., 26-Dec. 8.

THE CADET GIRL: Springfield, Mass., Nov. 20, New Haven, Conn., 24.

THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Albany, N. Y., Nov. 20, Troy 21, Saratoga 22, Schenectady 23, Utica 24, Buffalo 26-Dec. 1.

THE ROUNDERS: Birmingham, Ala., Nov. 21, Washington, D. C., 26-Dec. 1, Philadelphia, Pa., 3-8.

THE TELEPHONE GIRL: Mansfield, O., Nov. 22.

WILBUR-KERWIN OPERA: Port Gibson, Miss., Nov. 19, 20, Natchez 21-24, Vicksburg 26-Dec. 1.

WILBUR OPERA (Maud Daniels, mgr.): Cleveland, O., Nov. 19-24, Detroit, Mich., 26-Dec. 1, Sandusky, O., 3-8.

WILSON, FRANCIS (Ariel Barney, mgr.): Harlem, N. Y., Nov. 19-24, Washington, D. C., 26-Dec. 1.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): New York city Nov. 19-24.

AUSTRALIAN BURLESQUERS: Brooklyn, N. Y., Nov. 19-24.

BEHMAN SHOW: Cincinnati, O., Nov. 19-24.

BIG SENSATION (Matt J. Flynn): Buffalo, N. Y., Nov. 19-24.

BLACK DIAMONDS: Adams, Mass., Nov. 20, Orange 21-23, Westfield 25.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Nov. 19-24.

BON TON BURLESQUERS (Alex. D. Gorman, mgr.): Chicago, Ill., Nov. 18-24, Detroit, Mich., 26-Dec. 1, Washington, D. C., 3-8.

BOWERY BURLESQUERS (Hurtig and Seamon): Providence, R. I., Nov. 19-24.

BRIGHT LIGHTS (Jolliffe's): Hancock, Md., Nov. 19, 20, Romney, W. Va., 21, 22, Keyser 23, 24, Piedmont 26, 27.

BROADWAY BURLESQUERS: Albany, N. Y., Nov. 19-21, Troy 22-24.

BROADWAY GIRLS: Scranton, Pa., Nov. 19-21.

BURKE AND CHASE'S: Richmond, Va., Nov. 19-24, Wheeling, W. Va., 26-28, Columbus, O., 29-Dec. 1, Indianapolis, Ind., 3, 4, Dayton, O., 6-8.

CITY CLUB (Miaco's; Clark Ball, mgr.): Grand Rapids, Mich., Nov. 19-23, Buffalo, N. Y., 26-Dec. 1.

CITY SPORTS: Pittsburg, Pa., Nov. 19-24.

COONTOWN 400: Milford, Ia., Nov. 20, Hartley 21.

CORBETT, JAS. J.: Boston, Mass., Nov. 26-Dec. 1.

CRACKER JACKS (Bob Manchester, mgr.): Syracuse, N. Y., Nov. 19-24, Newark, N. J., 26-Dec. 1, New York city 3-8.

DAINTY DUCHESS (L. L. Weber, mgr.): Baltimore, Md., Nov. 19-24, Washington, D. C., 26-Dec. 1.

DAINTY PAREE (J. H. Barnes, mgr.): Minneapolis, Minn., Nov. 19-24.

DEVERE, SAM: Cincinnati, O., Nov. 19-24.

DEWEY EXTRAVAGANZA: Louisville, Ky., Nov. 18-24, Cincinnati, O., 26-Dec. 1, Cleveland 3-8.

EMPIRE VAUDEVILLIANS: Cincinnati, O., Nov. 18-24, Cleveland 26-Dec. 1.

EUROPEAN SENSATION: Washington, D. C., Nov. 19-24.

FADS AND FOLLIES: Brooklyn, N. Y., Nov. 19-24, Washington, D. C., 26-Dec. 1.

GAY GIRLS FROM DARKTOWN: Grand Meadow, Minn., Nov. 20, Mapleton 23.

GAY BUTTERFLIES (H. C. Jacobs, mgr.): Detroit, Mich., Nov. 19-24.

GAY MASQUERADERS (Eastern; Harry Brown, mgr.): Indianapolis, Ind., Nov. 19-24, Buffalo, N. Y., Dec. 3-8.

GAY MASQUERADERS (Western; Fred J. Huber, mgr.): Webb City, Kan., Nov. 20, Pittsburg 21, Springfield, Ill., 22, Belleville 23, Alton 24.

GAY MORNING GLORIES (Sam A. Scribner, mgr.): Milwaukee, Wis., Nov. 19-24.

GUY'S NOVELTY: Osceola, Mo., Nov. 22-24.

HYDE'S COMEDIANS: Chicago, Ill., Nov. 12-25, St. Louis, Mo., Nov. 26-Dec. 1.

IMPERIAL BURLESQUERS: H. W. Williams, Jr., mgr.): Philadelphia, Pa., Nov. 19-24.

INDIAN MAIDENS (Frank R. Carr, mgr.): Indianapolis, Ind., Nov. 19-24.

IRWIN BROS.: New York city Nov. 19-24.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Boston, Mass., Nov. 19-24, Jersey City, N. J., 26-Dec. 1, Brooklyn, N. Y., 3-8.

KNICKERBOCKER BURLESQUERS (Robie's): New York city Nov. 12-24.

LE VOYAGE EN SUISSE (Hanlon's): Newark, N. J., Nov. 19-23, Baltimore, Md., 26-Dec. 1, Washington, D. C., 3-8.

MERRY MAIDENS (Jacobs and Lowery, mgrs.): Philadelphia, Pa., Nov. 19-24.

MISS NEW YORK, JR.: Philadelphia, Pa., Nov. 19-24.

NEW YORK GIRL (Howard and Emerson, mgrs.): Paterson, N. J., Nov. 19-24.

NIGHT OWLS (Fred Rider, mgr.): Birmingham, Ala., Nov. 21, 22.

OH TOBOGGANS (Isham's; Geo. F. Hayes, mgr.): Akron, O., Nov. 21, 22, Millersburg 24, Mt. Vernon 26, 27, Bucyrus 28, Marion 29, Galion 30, Elyria Dec. 1.

ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Brooklyn, N. Y., Nov. 19-24.

**ORPHEUM SHOW: Chicago,

...RAPHIC NEWS

...AGO.

...Current Attractions and New Announcements in the City by the Lake.

(Special to The Mirror.)

CHICAGO, Nov. 19.

...is the change of bill at the down-town house this week, Anna Held having succeeded Julia Marlowe at the Illinois. Miss Held opened last night, before a large and enthusiastic audience, presenting her Papa's Wife, for the first time here, and they seemed to like it. Miss Held started a lot of trouble here last week through her advance agent. Wednesday night a bunch of messenger boys, in line for the sale, cut up so that Miss Marlowe objected and the patrol wagon had to be called. And the following morning the management refused to sell these boys tickets, because it was feared that speculators had them in line for base purposes. All of the newspapers told us about it, too. Besides this, manager Ziegfeld offered William J. Bryan $20,000 per annum, and an expense account, to do his press work, while "Punch" Wheeler says he would do it for the expense account alone. Miss Held will be here two weeks.

There is no let up to the demand for seats at Powers' for When We Were Twenty-One, and Nat C. Goodwin and Maxine Elliott opened their third week to capacity. It is one of those performance that more than satisfies the paying public even at increased prices, and that is saying much. William Gillette will follow on Dec. 3, giving us Sherlock Holmes for the first time.

I told you a few weeks ago that Joseph Jefferson and his sons were so pleased by the masterly manner in which their "record" business was handled at Powers' that they gave Treasurer Jones a locket. I am wrong. The bauble was given to John H. Mears, the assistant treasurer, and he earned it, too.

Willie Collier used to do pretty well here, but his successor, William Collier, is getting all the money with the latest Augustus Thomas play, On the Quiet, which opened its season and first week at the Grand Opera House last night. Through its agency he has established himself in a front rank position among the comedians. He will be succeeded next week by Mrs. Fiske, who will give us Becky Sharp until the last week of her engagement, when she will produce a new play now in rehearsal.

While Caleb West is filling McVicker's nightly, the rumor is that Manager Litt is negotiating for a long lease of the property, in order that a theatre and office building may be erected on the site at a cost of $400,000. This is Caleb West's last week, as other bookings must stop the big run. In Old Kentucky will follow.

So great has been William Collier's success at the Grand that negotiations are pending for a return engagement in the Spring, and the same may be said of Caleb West.

The uncertainty about the future of the burned Columbia has been definitely settled by the lease of the property by the *Inter-Ocean*, and a newspaper building will be erected on the site before May 1.

At the Great Northern yesterday Eugenie Blair presented A Lady of Quality.

Our old friend, Arthur Cambridge, the dramatic agent, has been laid up with heart trouble since Sept. 1. He thought he should die, but he was pulled through by Dr. Bosmer, of the Actors' Fund staff. He is at 1211 Michigan Boulevard and wants to hear from his old pals before he goes South for the Winter.

Held by the Enemy is the stock revival at Hopkins' this week, and next week the Colonel announces the first production in this country of the English melodrama, Vere, the Worst Woman in London, who ought to be "the limit."

Manager Ward will give his neighbors a bit of local color this week with A Trip to Coontown, which had two big houses for Cole and Johnson yesterday.

Lost in the Desert is the name of a new melodrama which had its first production at the Academy of Music yesterday.

T. McGovern, the young Brooklyn actor who outplayed K. Brond, a juvenile man, at Tattersall's last week, in six rounds, is over at the Criterion this week in The Bowery After Dark. I shall not attempt to criticize Mr. McGovern's performance until after he has left the city, as I have seen him act.

The bill this week of the Castle Square Opera company at the Studebaker is The Gypsy Baron, which succeeds The Merry Monarch. It gives Frank Moulan another good chance as Zupan. Next week the warblers will go on a new tack and give us The Lady Slavey.

Next Thursday afternoon the Chicago Musical College's School of Acting, under direction of Hart Conway, will give A Fool's Paradise and A Little Change at the Studebaker.

Lady Windermere's Fan succeeded The Woman Hater at the Dearborn yesterday, and next week the stock will make a short tour, while last Summer's success, The Burgomaster, will return for a fortnight, with Gus Weinberg in William Norris' original role.

A Guilty Mother opened over at the Bijou yesterday.

Eduard Strauss and his orchestra come to the Auditorium for five concerts, beginning Nov. 28. The Thomas concerts were resumed last week with Leon Marx as soloist.

Manager Hopkins has recently secured a version of Nell Gwynn and will soon have his stock put it on here.

Man's Enemy will have its first Chicago production at the Alhambra next Sunday, and A Female Drummer will follow Eugenie Blair at the Great Northern.

From away down in North Carolina, Ned Giroux sends these for the soubrette album: Miss Canary Harper—a bird; Miss Rose Flowers—fresh from the garden; Miss Ruth Gold—McKinley soubrette, and Miss F. K. Pippin—the apple woman.

Lew H. Newcomb, of Whose Baby Are You? (lovely title) contributes Miss Maud Still—quiet girl, and Brooke Ettrym—a ballad singer who goes on forever—I suppose has Tennyson's.

"BIFF" HALL.

BOSTON.

William Faversham Ill—News Notes of Interest—Underlines.

(Special to The Mirror.)

BOSTON, Nov. 19.

Score another for the Castle Square! Nell Gwyn has got here first and was presented by the stock at this theatre, just as was the case with Quo Vadis and Cyrano de Bergerac. The version produced here to-night was written by Marie Doran, who seems always to be ahead with dramatizations and versions of current interest. She has not followed history exactly, but she has built a play that possesses an unusual amount of

Gwyn's lodgings girl and has no Here she Lane. The second act takes place in the Mitre Tavern and is largely devoted to the encounter of the actress with the Duke of Buckingham. The remaining acts are laid in the throne room of the palace at Whitehall, where Nell, as King's favorite, is made to suffer keenly and, finally, her womanliness comes out triumphant. In the title-role Lillian Lawrence appeared to splendid advantage and made one of the greatest personal successes that she has known in a long time. She was a picture of rare beauty in the gowns and hats of the days of Charles II. and acted with unusual dramatic effectiveness. Edmund Breese joined the company to-night as a permanent member and was well received by those who recalled his excellent work last Summer.

E. S. Willard made a change of bill at the Tremont to-night and gave Tom Pinch, the dramatization of "Martin Chuzzlewit," which was so well received on the occasion of his last engagement in this city. It will be the bill all the week, with the exception of the matinees, when the last performances of David Garrick will be made. The Middleman will be the next revival.

The Empire stock for their last week at the Hollis revive Lord and Lady Algy. William Faversham is seriously ill and could not appear. George W. Howard played Lord Algy splendidly. Brother Officers was well liked last week, but did not play to capacity business. Mrs. Carter follows.

James K. Hackett in The Pride of Jennico was splendidly received at the Museum, but not until late in the week did the attendance reach the point where the orchestra was sent under the stage. That came finally, however, and indications are that the engagement will prove the best of the season. Bertha Galland has made a special hit.

Quo Vadis in its spectacular production at the Boston has brought forth no end of praise. Wilton Lackaye and Aubrey Boucicault are superb and take chief honors for the men. They are local favorites and, although it seems strange to see them in Roman attire, have never been better received. Elita Proctor Otis makes an ideal Poppæa, and Bijou Fernandez does admirably as Lygia.

Marie Dressler has certainly caught on at the Columbia with Miss Printt, and the audiences of last week were delighted with the cleverness of the star, who does no end of funny things in the scene in the newspaper office. Theodore Babcock is capital as the leading man, and Catharine Linyard does admirable work.

Phila May took the honors in the Sunshine of Paradise Alley at the Grand Opera House this week, and gave a performance of the title-role that was dramatically effective and musically a gem. Miss May is a great local favorite, for she claims this as her home, although born in the Granite State. The company is uniformly good and the production excellent.

Enst Lynne was taken down from the shelf to-night and revived at the Bowdoin Square by the stock. I had supposed that Laura Alberta only appeared here for the week in Sapho, in which she scored a big hit, but to-night she played Lady Isabel and Madame Vine and was equally effective. Faust will follow.

Lost River is in its last week at the Park, with Mary Sanders continuing at the head of the Boston company. The farewell matinee will be followed by a reception to Miss Sanders on the stage, when the people will cross the footlights and get autographed photographs. Liebler and Company will have to go out of their own companies to fill up the remainder of the time which they hold at the Park, and by a quick juggling of companies The House that Jack Built comes here, instead of resting preparatory to its New York run.

Wicked London is the melodrama of the week for the stock at the Grand and is presented for the first time in Boston. Severin De Deyn and Mildred Hyland lead the cast. T. F. Thomas, of the stock, has been seriously ill, but is now rapidly recovering and will soon be able to reappear.

There will be little left of the historic old stage of the Museum when they complete their arrangements for bringing Hearts Are Trumps there. New traps have got to be cut in and so many new features added that it will be practically a new institution.

John J. McNally is writing a burlesque on The Gay Lord Quex, which will be shown in New York before the season is over, possibly in The Star and Garter.

W. A. M. Connell is here as business-manager for Marie Dressler, and he keeps things humming just as he did last season.

Wilton Lackaye will begin his starring tour as Jean Valjean shortly after the run of Quo Vadis at the Boston.

Mary Sanders may star in several plays of the Lotta repertoire.

James A. Herne is going to revive some of his earlier plays here before the season is over. The Minute Men of '76 will be one, and possibly Margaret Fleming, which was so much discussed when presented several years ago.

Louis Miller has had The Sunshine of Paradise Alley on the New England circuit for eight weeks, and he reports the tour to be the most successful that the play has had.

George Riddle, the Shakespearean reader, is collaborating on a play with Arthur Hall.

The Boston Lost River company will be sent on a tour of the New England circuit, while the New York one is to go to Chicago for a run.

The inventory of the estate of the late Robert B. Brigham was filed last week and showed that the former hotel proprietor left more than two millions. The Hollis is set down as worth $175,500.

James K. Hackett's time for next season has been already arranged so as to have eleven weeks in New York and three each in Boston, Philadelphia and Chicago. There will be a Spring production of a classic play in New York by himself and Mary Mannering. His own play for next season has not been selected, but several are under consideration. It is probable that his company will include several who are with him now.

Rumor has it that six gay boys from Harvard College are touring the New England circuit of one-night stands, where The Cadet Girl is playing, traveling in a private car, which is chartered and well stocked with provisions.

There will be a contest over the property of the late Frank H. Atwood, as his widow and nephew wish the privilege of administering the large property connected with the cafe which was so well known to theatrical men.

The funeral of Edward Heindl, the musician, was held at the home of his father in Jamaica Plain last week, and theatrical and musical circles were well represented in the attendance. Among the floral tributes was one from the orchestra at the Castle Square, of which his brother, Max Heindl, is the leader. The four brothers of the deceased were the pall bearers, and Rev. L. W. Lett conducted the services. There was no music. The burial was at Forest Hills.

William Wolff, the comic opera comedian, left Boston on Nov. 8 for Australia, where he will be under engagement with J. C. Williamson. Mr. Wolff will be the leading comedian of a company which will tour Australia, playing long engagements in Sydney and Melbourne. His engagement is for six months, with privilege of extension if business is satisfactory. The Australian season is a long one, Mr. Williamson guaranteeing forty-eight weeks a year. Mr. Wolff's engagement is the result of an extended correspondence and two weeks of cablegrams. I understand that the terms are satisfactory to him and that the engagement is the best that he ever has had. I know that he refused several offers from managers in this country. He has a handsome residence in Dorchester. His wife, who was Anne Fording, also a member of the first opera company at the Castle Square, will not accompany him. He expects to reach Sydney on Dec. 13.

One of the amusing features of the recent chrysanthemum show was the publication of Julia Arthur's picture and a descriptive article in one paper, telling how she now took as keen interest in the flower show as she used to do in her stage triumphs, etc., etc., etc. It was all very well, but the writer forgot that Miss Arthur, who is Mrs. B. P. Cheney in private life, has a mother-in-law with the same name, and that she was the one who obtained all the prizes.

First-nights lost a prominent and regular attendant in the death of Rev. Henry J. Wiggin recently. He was always to be seen in a front row seat and was prominent among students of the drama in Boston, especially in the Playgoers' Club. He discussed the drama on several occasions before the Unitarian clergymen and had completed a play dealing with the French Revolution.

Last week Henry M. Spellman and Robert W. Frost, who had been appointed by the Probate Court as commissioners to examine all claims against the estate of the late Fanny Davenport, began their duties at an office in the Tremont Building. Several claims were presented on the occasion of the first meeting and some time remains in which others may be brought in. It will be some time before they will be able to make a statement in regard to the condition of the estate.

JAY BENTON.

PHILADELPHIA.

Business Improving—This Week at the Theatres—Stock Company Bills.

(Special to The Mirror.)

PHILADELPHIA, Nov. 19.

Business is generally prosperous, especially at the popular priced houses. Up to date there has been a lack of novelties at the dollar and a half houses, but from this time the bookings show much improvement.

The engagement of E. H. Sothern and Virginia Harned being canceled on account of Mr. Sothern's sickness, Self and Lady will fill in the time at the Broad Street Theatre, and opened this evening to a fair sized audience. Francis Wilson Dec. 3.

At Gilmore's Auditorium the attraction is Mathews and Bulger in The Night of the Fourth, with excellent supporting company, including Walter Jones, Josie De Witt, Norma Whalley, and Tony Hart. This new musical farce has a clever plot, is full of fun, and deserves the hearty reception accorded it by a large audience. A Hot Old Time will follow. Josephine Sabel Dec. 3.

The Sign of the Cross is in its second and last week at the Chestnut Street Theatre. Denman Thompson Nov. 26. Naughty Anthony Dec. 3-15.

Ben Hur continues at the Chestnut Street Opera House.

This is the fourth and final week of Hearts Are Trumps at the Walnut Street Theatre. Patronage is poor. The Belle of Bohemia Nov. 26 for two weeks. Richard Mansfield Dec. 10 for two weeks. The prices of seats for the Mansfield engagement will be $1.00 for the gallery and $2.50 for orchestra seats.

Amy Lee received a hearty welcome this evening at the Girard Avenue Theatre, where she appeared as Meg, in Pawn Ticket 210, supported by the Durban-Sheeler Stock company. The house was crowded. Walter Edwards and Edwin Middleton shared in the applause. An Enemy to the King is in rehearsal.

Forepaugh's Theatre this week presents A Grip of Steel. The stock company, headed by John J. Farrell and Florence Roberts, gave a satisfactory performance. Next week The Still Alarm.

Nellie McHenry in Miss is the attraction at the National. It is well acted and staged and was received with applause by a good sized audience. King of the Opium Ring Nov. 26.

The Standard Theatre Stock company, aided by N. S. Wood, is this week presenting The Boy Scout to good patronage. Marguerite Clemons and Lubin's Moving Pictures appear between the acts.

The Park has The Girl from Maxim's. The Highwayman Nov. 26.

Dumont's Minstrels at the Eleventh Street Opera House deserve their large patronage. Mrs. Rorer's Cooking Lectures and Ben Hur are the new local skits.

Siberia is at the People's. Woman and Wine Nov. 26.

Eduard Strauss and his Vienna Orchestra will give three concerts at the Academy of Music, Nov. 23, 24.

S. FERNBERGER.

ST. LOUIS.

Castle Square Company's Second Season—Lindsley's Pupils Play—Norton's Budget.

(Special to The Mirror.)

ST. LOUIS, Nov. 19.

The most important event on the amusement calendar for this evening was the opening of the second season of the Castle Square Opera company at the Music Hall. The company did a phenomenal business here last year, and the work of the principals, chorus, and stage management was a revelation to our music lovers. Everything points to an even more successful season this year. The Prophet was chosen for the opening production. Special interest in the opening this evening was the first appearance here with the company of a very gifted and handsome young St. Louisienne, Josephine Ludwig, who was cast for the leading role, Bertha. Miss Ludwig is the daughter of Doctor Ludwig, one of the oldest and most esteemed physicians of South St. Louis. A special *corps de ballet* has been engaged for this opera, and among the musical accessories are a military drum corps, a group of fancy skaters to set off the ice carnival scene, one of the great hits of the opera, a brass band and a boy choir, the latter being under the special direction of H. H. Darby. The audience this evening completely filled the large Music Hall, and Miss Ludwig and all the old favorites of last season were enthusiastically received and floral offerings were numerous. The following is the cast and alternates for the week: Jean of Leyden, Barron Berthald, William E. Wegener; Johnathen, Miro Deliamotta; Matthias, Clarence Rogers; Zacharish, W. H. Clarke; Count Oberthal, Harry Luckstone; Fides, Marie Maurer, Frances Graham; Bertha, Josephine Ludwig, Gertrude Rennyson. Charles M. Southwell is again the resident manager; Adolf Liesegang, musical director; Maurice Hagemann, stage director. Next week, Martha.

Viola Allen did not score the success with In the Palace of the King that she did with The Christian, and business was not so good as last season at the Olympic. Miss Allen's company is especially praiseworthy this season. Robert T. Haines, Edgar L. Davenport, Eben Plympton, William Norris, and Clarence Handyside scored at each performance. This evening Manager Short offers Whitney and Knowles' Quo Vadis for the third time within nine months. Of the original members of this company, Arthur Forrest remains cast for the great role of Petronius, and Samuel Edwards for Nero. Others are: Richard Buhler as Vinicius, Robert McWade as Chilo, and Dallas Tyler as Lygia. Next Monday Julia Marlowe will present When Knighthood Was in Flower for the first time on any stage.

Kellar did a fair business at the Century last week. Sunday evening, Otis Skinner made his first appearance here in Prince Otto. Among Mr. Skinner's support are: Percy Haswell, Grace Filkins, Maud Durbin, George Nash, Frank L. Sylvester, and E. A. Eberle. Next Sunday, William Collier.

Robert B. Mantell did a big business at the Grand last week. A Free Lance is not a great play, but it gives him a good opportunity to show his rhetorical ability. Arthur J. Price, Frank J. Lipp, Howard Schultz, and H. T. Powell, pupils of Guy Lindsley, took part in Mr. Mantell's Shakespearean repertoire at the Grand during the latter part of the week, and Mr. Price was engaged by Manager Hanley for the remainder of the season. Sunday afternoon, Al. H. Wilson made his first appearance here as a star, presenting The Watch on the Rhine. Mr. Wilson was a member of the Imperial Stock company three seasons ago. Among the company are: Mark Price, John B. Walker, Alfred H. Hastings, Russell Lennon, Frank Richter, Lorimer Richards, Eva Byron, Fanny Bloodgood, and Celia Clay. A Lion's Heart will follow.

The Havlin attraction last week, A Hole in the Ground, has not improved with age. This week Manager Garen has an old favorite, The Sorrows of Satan, with the following in the cast: Edward R. Mawson, Walter R. Seymour, Edmund Hogan, Julian Reed, John C. Hart, George O. Morris, Emily Dood, Marie Curtis, Plymouth Rea, and Margaret Hamilton. Humpty Dumpty underlined.

The Imperial Stock production of The Countess Valeska last week was very successful both from a histrionic and business standpoint. Maude Odell, as the Countess, demonstrated her great ability in work of that character, and her clever interpretation of this difficult part was thoroughly enjoyed and enthusiastically applauded at every performance. E. J. Ratcliffe, as the tall Prussian, was forceful and effective. N. Sheldon Lewis, as the Marquis, did exceptionally good work. Donald Bowles made a great hit with his song in the love scene with Elizabeth, which was cleverly played by Grayce Scott. The good character work of Lucille La Verne was again in evidence. Manager Giffen, as is his usual custom, staged the play handsomely. This week Camille is the bill, with Maude Odell as Camille, E. J. Ratcliffe as Armand Duval, De Witt C. Jennings as Mons. Duval, Lucille La Verne as Madame Prudence, and Grayce Scott as Nichette. Next production, Hoodman Blind.

E. J. Ratcliffe has received two weeks' notice from Manager Giffen. W. T. Burkham, press agent of the company, is also dismissed.

Guy Lindsley and his pupils gave a very interesting entertainment at the Fourteenth Street Theatre last Wednesday evening. The first offering was a one-act comedy, Hester's Mystery, in which Nance Butterworth was cleverly played by Caroline Gruner. The role of Hester was assigned to Margaret Wert Barrett, a very handsome and talented young woman. Her comedy work was especially praiseworthy. In the two-act comedy, Cupid on Wheels, Mr. Lindsley was supported by Moselle Tatum, Catherine Niehaus, Dora Fletcher, Eleanor Dobson, and Margaret Wert Barrett. All of the young women acquitted themselves admirably. The programme concluded with a one-act farce, Ici on Parle Francais, in which Frederick Denke, Frank L. Anslar, Frank J. Lipp, Catherine Niehaus, and Dora Fletcher had the leading parts, and they handled them in true professional style. The three bills were given much more of a finished presentation than is usually the case with first stock performances, and this is very creditable to the young aspirants for histrionic honors. A large audience was present and vigorously applauded the efforts of the young players. Floral offerings were in abundance.

Henry W. Savage, proprietor of the Castle Square Opera company, came in from Chicago Tuesday morning and left for New York Thursday night.

Mr. and Mrs. Robert B. Mantell (Marie Booth Russell) were entertained at dinner Thursday evening by Mr. and Mrs. Guy Lindsley, at their home. Mr. Lindsley was formerly a member of Mr. Mantell's company.

Richard Spamer, dramatic editor of the *Star*, has been engaged as press representative of the Castle Square Opera company. Mr. Spamer is a newspaper man of great experience and the oldest dramatic critic in point of service in St. Louis.

Wolf Falk, formerly connected with the business department of the New York Casino for many years, has located here as representative of a New York cigar house.

Marguerite Crosse, a member of the Imperial Stock company, was visiting relatives in Indiana last week.

Grace Estelle Clark, of the Imperial Stock company, was removed from her rooms in the Lindell Hotel to the Deaconess Hospital, Thursday evening. Miss Clark is suffering from a slight attack of pneumonia.

J. C. Strauss, the photographer, is rebuilding his studio at Grand and Franklin avenues. Mr. Strauss' beautiful building and furnishings, so familiar to a great many professional people, were destroyed by fire last Spring.

Robert T. Haines, who appeared at the Olympic recently as leading man with Viola Allen, is a Missouri boy. He attended the Missouri University at Columbia, and graduated in law at that institution. Mr. Haines was a schoolmate of Kimbrough Stone, son of ex-Governor Stone, of this State.

Louise Douglas, one of the leading members of the Imperial Stock company, and her mother, Mrs. Charles Rammelsberg, of Cincinnati, were entertained at dinner Thursday evening by Mr. and Mrs. Edgar M. Woolley, at their home, 5837 Von Versen Avenue.

J. A. NORTON.

WASHINGTON.

Academy Transferred to Hashims to Stair—Olga Nethersole's Suit Discontinued.

(Special to The Mirror.)

WASHINGTON, Nov. 19.

The Great Ruby is the bill for the fifth week of the Lafayette Square Stock company, and the big production surprised a large audience. Manager Berger specially engaged several players and a large number of auxiliaries. Blanche Bates achieved a positive success as the Countess Charkoff. John T. Sullivan and Eugene Ormonde again scored heavily. The scenery, by Milton Sleamer, deserves great praise.

Denman Thompson in The Old Homestead opened at the Columbia to a large audience. Mr. Thompson met with his usual welcome as Uncle Josh Whitcomb. Francis Wilson will follow.

At the New National William Gillette presents Sherlock Holmes. Mary Mannering in Janice Meredith is underlined.

The Hashim Brothers have given up their lease of the Academy of Music after eleven weeks of vaudeville at a stated loss of nearly $15,000. They have presented costly programmes, but their efforts were not appreciated. The theatre closed Friday. Negotiations that have been pending between the Hashims and E. D. Stair were concluded Saturday, with William H. Rapley's approval, whereby E. D. Stair will add the Academy to his chain of popular priced theatres. The reopening night is expected to occur next week.

Olga Nethersole, through her attorney here, discontinued last Friday afternoon the suit instituted by her in the Supreme Court against Rev. Dr. Thomas Chalmers Easton, pastor of the Eastern Presbyterian Church, to recover $20,000 damages for alleged slander. Miss Nethersole in her request states: "That as Rev. Dr. Easton has publicly disavowed all intention of reflecting in any way or manner upon Miss Nethersole's good name or personal character, we have come to the conclusion that all reparation he could make has been made, and therefore the cause is discontinued."

Burton Holmes will begin his lecture course at the Columbia Nov. 21 with The Edge of China. Mokiland, The Paris Exposition, the Wonders of Thessaly, and Oberammergau in 1900 will follow.

The first contract Manager E. D. Stair signed after securing the Academy was with Manager Fred G. Berger, of the Lafayette, whereby the stock company, instead of going on the road or lying idle during the week of occupancy by the National W. C. T. U. Congress, will play at the Academy.

The Strauss' Vienna Orchestra concerts Thursday afternoon at the National and Sunday night at the Columbia have awakened the interest of music lovers to a great degree.

Teresa Carreno will give a piano recital Dec. 3 at Congregational Church Hall under the auspices of the Damrosch Society.

The following code of law has been formulated for offenses against morality in the District of Columbia: "Section 872. Whosoever gives, or participates in, or by bill, poster, or otherwise advertises any public exhibition, show, performance of play containing obscene, indecent, or lascivious language, postures or suggestions, or otherwise offending public decency, shall be fined not less than $50 nor more than $500, or imprisonment not more than one year, or both."

Margaret Knight, a Washington Girl, has been engaged to succeed Maude Gilroy in The Star and Garter. Miss Gilroy retired from the cast Saturday night.

JOHN T. WARDE.

BALTIMORE.

Mary Mannering at Ford's—Other Attractions—Brevities.

(Special to The Mirror.)

BALTIMORE, Nov. 19.

Mary Mannering appeared at Ford's Grand Opera House this evening in the dramatic version of Janice Meredith. The play is an interesting one, and Miss Mannering's success was pronounced. The engagement will doubtless be one of the most successful of the season from a pecuniary standpoint. In a strong company are Robert Drouet, A. S. Lipman, George Backus, Carl Ahrendt, Charles B. Collins, Aubrey Beattie, Burr McIntosh, Amy Ricard, Louise Rial, Vivian

Bernard, and Martin J. Cody. The play is beautifully staged and the performance is one that gives equal satisfaction. Next week, The Sign of the Cross.

The Star and Garter, introducing the Agoust Family, is the attraction at the Academy of Music. Assisting in the production are Otis Harlan, Marie Cahill, Joseph Coyne, Mae Lowery, and others. Lord and Lady Algy will follow.

Eight Bells has returned to the Holliday Street and is doing the usual excellent business.

Edward Strauss and his Vienna Orchestra will give a concert at Music Hall next Thursday evening.

Manager James L. Kernan has been presented with a fine blackthorn walking stick by Edgar Selden, manager of the Keys, who were at the Auditorium Music Hall last week. Mr. Selden had the stick cut in Ireland last Summer.

John W. Albaugh, Jr., formerly manager of the Lyceum Theatre Stock company, and who is playing at the Lyceum this week, took a rest in the city last week. Mr. Albaugh's family is residing here. HAROLD BUTLEDGE.

CINCINNATI.

Attractive Bills at the Theatres—Dramatic Students Act—Note.

(Special to The Mirror.)

CINCINNATI, Nov. 19.

Viola Allen offered In the Palace of the King at the Grand to-night to an audience that filled the house. Her work was delightful, and she was supported by a large and efficient company, the most prominent of whom were Robert Haines, Eben Plympton, E. L. Davenport, Leslie Allen, Marcia Van Dresser, and Gertrude Norman.

Yesterday's openings were all successful. At the Pike a splendid performance of Rosemary was given, with Byron Douglass as Sir Jasper Thorndyke and Adora Andrews as Dorothy.

The seventh week of the Baldwin-Melville company at Robinson's was begun with The Two Orphans as the bill, and the work done was in keeping with the high standard set by the company.

War on Women, with Hope Booth as the star, was the attraction at the Walnut. It proved to be a good melodrama, well provided with scenic features.

Nachrubm was given for the first time with great success by the German company at the Grand.

A Ward of France, well mounted and acted, is the attraction at the Lyceum.

For a temporary change from the usual melodrama, Henck's has another strong vaudeville bill in the Behman Show, which is headed by the Four Cohans and has many other well-known entertainers, including Ethel Levy, Falk and Semon, and John Kernell. It was well received yesterday by two crowded houses.

Last Thursday evening the dramatic pupils of the College of Music, under the direction of Miss Mannheimer, gave an admirable performance at the Odeon of The Snowball, preceded by Berenice, adapted from the German by Miss Mannheimer.

A great deal was printed in the newspapers last week concerning a meeting which took place here Thursday, at which were present representatives of nearly all the houses in the West devoted to traveling vaudeville and burlesque companies. There has been more gossip than news in many of the stories, but it is certain that a strong organization was effected, and evidently something is in the air probably at least a concerted effort is to be made to obtain better attractions from the managers of the various road companies.

H. A. SUTTON.

MY LADY DAINTY PRODUCED.

(Special to The Mirror.)

NEWARK, N. J., Nov. 19.

At the Newark Theatre to-night Herbert Kelcey and Effie Shannon gave the initial performance of My Lady Dainty, a comedy in four acts by Madeline Lucette Ryley. The cast:

William Vane Oglethorpe	Herbert Kelcey
Rev. Francis Folger	Verner Clarges
Robert Rocket	George C. Pearce
Berry Sutters	William Boag
Felix Montague Smythe	William A. Evans
Milton Folger	Edward Argyle
Artemis Folger	William Fink
Lot	William Weston
Jemima Jeffrey	Effie Shannon
Lady Oglethorpe	Ethel Sanborn
Caroline Kavanagh	Winona Shannon
Mrs. Folger	Louise Bryant
Cissy Folger	Loretta Healy

My Lady Dainty is Jemima Jeffrey, a governess. In the first act she is at an English seaside resort, and is courted by William Vane Oglethorpe, the younger son of a titled family. Though Oglethorpe has been rather wild My Lady Dainty marries him and they go to America in search of fortune. Luck goes against them, however, and they are in pecuniary straits when word comes that Oglethorpe has inherited wealth and title by the death of his brother. He goes to England to claim them, leaving his bride with promises of a speedy return. But he is long absent, and the wife hears of his engagement to another woman. Returning to England, she finds the report untrue and a happy reunion follows.

The plot is a slender one but is prettily told, and the play was received with favor. Miss Shannon was delightful in the title part and captivated the audience. Mr. Kelcey gave a finished performance of Oglethorpe. George C. Pearce, Verner Clarges, and Winona Shannon also deserve mention. All the roles were well filled. C. Z. KENT.

ACTORS' HOME COMMITTEE MEETS.

The first meeting of the "House Committee" of the Actors' Fund occurred last Friday afternoon in the rooms of the Fund in Twenty-eighth Street. The meeting was called by John Drew, the chairman, at the request of President Louis Aldrich, in order that some practical step might be taken toward the purchase of a site for the proposed institution. It was decided that in order to consider the question properly the committee should be enlarged, and to this end a number of names were submitted to be acted upon at the second meeting, which will occur this week.

The present committee consists of John Drew, Daniel Frohman, Jacob Litt, William H. Crane, Harry Harwood, Francis Wilson, De Wolf Hopper, James K. Hackett, Roland Reed, and President Aldrich, ex-officio. At least ten new members will be added to the committee. This enlarged force of workers will be divided into subcommittees of three each, whose duty it will be to look over and pass judgment upon the prices of property that have been suggested as desirable sites for the home. It is expected that a decision will be made very soon, and that all will be in readiness for actual work on the building before the end of the present year.

Several contributions have recently been made to the fund, among them being one of ten dollars from Commander John V. B. Bleecker, U. S. N., who is known by his close associates as "The Juggler." Captain Bleecker earned this title long ago by his skill in performing feats of legerdemain for the amusement of his fellow officers. His letter to President Aldrich inclosing the contribution was as follows:

U. S. S. *Isla de Luzon*
MINDANAO, P. I., 16 August, 1906.

Dear Mr. Aldrich:

Will you allow me to add the inclosed small cheque for ten dollars to your fund for the Actors' Home? With best wishes for your success,

Yours very sincerely,
JOHN V. B. BLEECKER,
Commander U. S. N.

Other contributions made recently to the fund were two dollars from Marie L. Cole, Fort Smith, Ark.; one dollar from Frederick Briggs, Wilson, Kan., and one dollar from E. C. Spring. The three last named contributors are correspondents of THE MIRROR.

Frank Mostyn Kelly, with W. A. Brady.

THE STOCK COMPANIES.

The Columbia Theatre Stock company gave a fine production of The Great Ruby last week to large business. The cast was augmented for the occasion. Maud Edna Hall won first honors as Lady Garnett. Louise Ripley was a capital Countess Charkoff, and Carleton Macy an excellent Prince Kassim. Successes also fell to Bert Lytell, George Neville, Selby Brown, Burrell Barbaretto, Margaret May, Carrie Clarke Ward, Alice May, Fannie Fish and Mildred Hall. The elaborate scenery aroused much admiration.

The New Century Theatre Stock company, Newark, presented The Lost Paradise last week. Una Abell-Brinker made a charming Margaret Knowlton and wore some handsome gowns. Virginia Jackson, specially engaged for Cinders, is a prime favorite in Newark, and received an ovation and a small garden of flowers. Lucie A. Rogers was bright and breezy as Sally. Minnie Monk looked and played Mrs. Knowlton excellently. Harriet Willard won all hearts as Nell. John Waldron was an effective Reuben Warner. O. E. Nen as old Bensil gave a clever character bit. Victor Moore won another success as Billy. George E. Martin made new admirers as Bob Appleton. The others were equal to the demands upon them.

Barry O'Neil has assumed the position of stage manager with the stock company at the New Century Theatre, Newark, in place of Lewis Mitchell, who resigned to take a similar position with the company at Her Majesty's Theatre, Montreal.

Davenport, Iowa, is the latest city to have a stock company. The May Hosmer company opened an indefinte season at the Grand Opera House there last week, presenting Camille. In the company, besides Miss Hosmer, are Loyal Ford, Ben Mitchell, Harry English, Albert West, Sidney Pilson, Nellie West, Alice Lane and Belle Barr. Two matinees a week are given. Specialties are introduced between the acts.

At the Grand Opera House in New Orleans, La., the Baldwin-Melville Stock company presented The Silver King last week to crowded houses. As the company is an exceptionally good one it deserves the extensive patronage accorded it. Lavinia Shannon, Blanche Seymour, Anna McGregor, Maurice Freeman, J. M. Sainpolis, Thomas J. Grady and L. O. Hart, the principals in the cast, deserve mention for their successful and conscientious work. The play was well mounted and costumed, and adds another triumph to the company's list.

Lucia Moore has gone to New Orleans to join the Grand Opera House Stock company.

The Valentine company, which has made a reputation for elaborate productions at the Princess Theatre, Toronto, excelled all previous efforts in this line by its production of Romeo and Juliet last week. The settings throughout were all painted especially for the revival, and Shakespeare's love tragedy was never placed before a Toronto audience with such completeness or elaboration in scenic effects. The records of attendance were broken at the Thursday and Saturday matinees and on Saturday evening. This week the company is presenting The Silver King, with Jack Webster as Wilfred Denver and Meta Maynard as Nellie.

There is a kodak fiend in the Valentine company, and the result of his labors forms an interesting study to patrons of the Princess, in the lobby of which is an immense picture frame covered with snap shots of the several members of the company. Some of the poses are decidedly original, and the frame as a whole is one of the most unique advertising cards that has been displayed in Toronto.

The Fatal Card was a novelty to the patrons of the Grand Opera House, Nashville, Tenn., last week, and Manager Boyle was rewarded with successful returns. The entire stock company appeared to advantage. J. Gordon Edwards in the dual role of Hartman and Leslie did effective work, as did also William G. Beckwith as Frank Mason. Frank Melville played the Mexican bandit in a realistic manner. Morris McHugh, William Stuart, Nancy Rice and Belle Gaffney handled the comedy in a praiseworthy manner. Lisle Leigh gave a strong portrayal of Vera Manchester, and Anna Hollinger was pleasing as Ethel.

The Oliver Leslie company, now playing a successful engagement at the Burbank Theatre, Los Angeles, Cal., will begin an extended season at Morosco's Grand Opera House, San Francisco, Dec. 3. This organization has been producing all lines of drama for the past ten weeks. Several recent and important additions have been made for the San Francisco engagement. Anne Sutherland opened with the company Nov. 11, appearing as Catherine in the play that name. T. J. McCrane is another new member. Joseph Kilgour has been engaged as leading man.

The Hopkins Stock company continued its successful season at the Grand Opera House, Memphis, Tenn., by a highly pleasing production of Diplomacy for last week. The play was elaborately staged and marked the debut of Jane Holly as leading juvenile in the company. Much praise is due Nettie Marshall, Carrie Lamont, Frederick Julian and Joseph O'Meara for their careful work. Al. Fremont, Earle Stirling, Nera Rose and Frederick Montague also did well. Parkest Russin this week.

N. S. Wood is filling a three-weeks' engagement at the Standard Theatre, Philadelphia, supported by Darcy and Speck's Stock company, producing his plays of Out in the Streets, The Orphans of New York and The Boy Scout. His own popularity, coupled with that of the theatre and its permanent organization, have served to draw large houses.

Alice Butler is again proving her worth by a series of excellent performances with the Burban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia. The Quaker City reviewers have commended Miss Butler's work highly, especially her Mrs. Lorimer Mrs. Le Moyne's original role in The Moth and the Flame; Mme. Ribot in Never Again; Helma in What Happened to Jones, and Lavinia Daly, the "cook lady," in Why Smith Left Home. Miss Butler was for three seasons with the Grand Opera House Stock company, Pittsburg.

Elma Gillette has been engaged to play seconds with the Forepaugh Stock company in Philadelphia.

Asa Lee Willard, late of The Village Postmaster company, will become a member of the company at the Girard Avenue Theatre, Philadelphia, on Nov. 26.

Daisy Lovering and Harry Mestayer have been engaged for the Thanhauser Stock company, at Milwaukee.

Lynn Pratt has become very popular as leading man of the Lyceum Stock company, St. Joseph.

Mr. and Mrs. Edwin Thanhauser were in town last week on a brief business visit. They returned to Milwaukee yesterday.

AMATEUR NOTES.

St. Monica's Catholic Lyceum of this city will play Arrah-na-Pogue at the Lexington Avenue Opera House, in this city this (Tuesday) evening, under direction of Sol G. Frost.

Students of Vassar College played Nance Oldfield and The Intruder at Philolethian Hall, Poughkeepsie, on Nov. 17, the casts including Lucia Cole, Mary V. Fosdick, Caroline Stoddart, Bonner Semple, Ethel W. Devine, Lucy Burns, Elsie E. Clapp, Margaret R. Wolf, and Louise S. Bragden.

The Cercle Francais of Harvard University will play Noel Le Breton's Crispin Medegin and Eugene Martin Labiche's Un Jeune Homme Presse, at Cambridge, Mass., on Dec. 17, and in Boston Dec. 21, 22.

THE OBERLE BENEFIT.

The matinee of Arizona for the benefit of Thomas Oberle, who is compelled by illness to retire from the stage, was held at the Herald Square Theatre on the afternoon of Nov. 15. Mr. Oberle's many friends in the profession, particularly the members of the Lambs, worked earnestly for the success of the performance. The receipts amounted to about $3,700. Mr. Oberle acted Sergeant Keller for the last time. The roles of the cowboys were taken by notable volunteers, including De Wolf Hopper, Edwin Arden, Frank Worthing, Robert Edeson, Arthur Byron, Henry E. Dixey, William Courtleigh, William G. Morse, James J. Jeffries, Clay M. Greene, Augustus Thomas, Charles J. Ross, and Albert Bruning. James T. Powers played the Chinese cook.

At the end of the third act Mr. Oberle was called upon for a speech, but was so overcome by emotion that he could utter only a word of thanks. After the performance the audience crowded upon the stage to bid the actor farewell, and tender him their sympathy and good wishes.

Mr. Oberle has left for California in the hope of recovering from the consumption that has stricken him. M. B. Curtis has offered him his ranch there. William Haworth is Mr. Oberle's successor as Sergeant Keller.

BENEFIT FOR THE ORPHANS.

The annual benefit for the Roman Catholic orphan asylums will occur at Carnegie Hall on Thursday afternoon. The volunteers are Grace George, Frank Worthing, George Osborne, Louis Payne, Frank Hatch, Ernest Hastings, Morton Selten, Thomas Meighan, Emil Hoch, William Murchison, Isabelle Bowman, Augusta de Forrest, Annie Mullin, Fernanda Eliscu, Mary Davis, Nora Dunblane, George Pauncefort, Del De Lewis, George W. Conklin, Berta Hobson, Helen Harrington, Agnes McCarthy, Lilyon Grant, Louise Lloyd, Agnes Mark, May Arthur, Marion Walsh, Alf Garland, Samuel Michaelson, Bert W. Parmenter, P. James, T. Troy, Joseph F. Sheehan, Grace Golden, Henrietta Crosman, Robert Edeson, Adelaide Fitz-Allan, Mr. McCarthy, Mr. Fowler, Mr. Jennings, the Rogers Brothers, Jeannette Bageard, Edith St. Clair, John Page, Emma Francis, Peter F. Dailey, Christie Macdonald, Jennie Hawley, William E. Broderick, Edward Garvey, Georgia Lawrence, John W. Ransone, Cook and Samora, Frank Gardiner, Lottie Vincent, Morton and Elliott, Tony Pastor, Montgomery and Stone, Josie and Willie Barrows, De Witt and Burns, De Ramy Sisters, Lavender Richardson, Maxwell and Dudley, Tom Brown, Harry Conor, Lew Bloom, Robert S. Piggott, and Sig Hassan Ben Ali's Too-Zoomin Arabs.

ENGAGEMENTS.

Taylor Carrell, for On the Stroke of Twelve.

Lawrence Evart and Bozie Stevens, with Shipman Brothers' Cavalier of France.

J. Booker Wright, Fenwick Leach, Bert Dorris, Rita Huelin, Elizabeth Marmont, Minnie Merlo, Phil Bishop, and E. A. Williams, With Esther Rujaero in A Broken Heart.

Isabelle Underwood, for Jack in Jack and the Beanstalk.

J. Moy Bennett and Myra Collins, for The Tide of Life.

Coulter Howard, for A Man of Mystery.

Maude E. Rogers, for The Truss Stock company.

Edwin Keough and Dorothy Ballard, for Aunt Hannah.

Harry Hardy, as business manager for Sis Hopkins.

Maurice Barrymore, Charles Lane, Taylor Granville, Franklin Garland, Charles Nevins, Sumner Gard, William O'Day, Jerry Cunningham, E. M. Ellis, Jack O'Brien, George Brooks, Samuel McCutcheon, Ella Bailey Robertson, and Elizabeth Barton, opening on Nov. 26.

Carrie Graham, with Edna May.

Isabel Underwood, for Jack, in Jack and the Beanstalk.

Corn E. Morlan, with Henrietta Crosman, for Mistress Nell.

Harry C. Stanley, with A Runaway Girl, replacing Harry Richards. Nellie Mack with the same company.

Forrest Seabury, for Why Smith Left Home.

Douglas Lloyd, for The Sorrows of Satan.

Ella Bailey Robertson, with Dorothy Lewis in The Heart of the Blue Ridge.

Georgie Irving and Gladys Earlcott, with Edna May.

Lillian Harner, for The Great Train Robbery.

William Haworth, for Arizona.

Alf C. Wheelan, as one of the principal comedians for Edna May's company.

James Horne, for Silberia.

George D. Parkes, for The Village Postmaster.

Ida Hawley, late of A Million Dollars, with Francis Wilson.

Among engagements by W. M. Wilkison for Nathan Hale in support of Howard Kyle and Nannette Comstock are George A. De Johnson, Frederick Webber, Joseph Smiley, Harry Booker, Charles Haight, Howard Russell, Robert Barry, Harry Hoyt, Agnes Procter, Antoinette Walker and Josie Sisson. The season will open at New Haven, Conn., Nov. 29.

Cora Winter, for A Man of Mystery.

Carol Arden, for Barbara Frietchie.

Gus C. Weinbury, to play Peter Stuyvesant in The Burgomaster, leaving Caleb West Nov. 17, and opening in Chicago Nov. 25 in the new role.

Harry Conor, with Edna May.

Melvin Hunt and Samuel V. Morgan, with W. Owen, having closed with Edwin Rostell.

Inez Adams, for the lead in Lost in Egypt.

Charles Addison Pitt and J. Duke Jenkins, by Wallace Munro, for Rupert of Hentzau.

GOSSIP OF THE TOWN

Howard Kyle, whose portrait appears above, is well known to metropolitan audiences through his association with a number of prominent productions in which he originated the leading parts. His long experience in the Shakespearean drama with some of the most prominent players of the last decade, Modjeska, Julia Marlowe, Margaret Mather and others, has made him familiar to playgoers all over the country. Mr. Kyle will play the title-role in the forthcoming production of Clyde Fitch's Revolutionary drama, Nathan Hale.

George Brownell, a stage hand at Wallack's, ejected the wine provided for Olga Nethersole's table scene in the third act of Sapho last Wednesday, and his interest in the liquid was such that they had to order more wine for the play, while a policeman assisted Brownell to the station house.

Wanted the Earth will open on Dec. 20.

Vernon M. Davis has succeeded Elbridge T. Gerry as President of the Society for the Prevention of Cruelty to Children.

Hurtig and Seamon's Aunt Hannah company opened on Nov. 5 at Stamford, Conn., and is reported to be doing an excellent business.

Owing to the acceptance by Maurice Freeman of the leading position and the acceptance by Leighton Leigh of juvenile business in the Grand Opera House stock company, New Orleans, Tilleston Bryce returned to New York and is now playing the lead in The Bowery After Dark No. 2.

Willard Holcomb's play of Washington Bife before the war, A Gentleman Vagabond, probably will be done by the Lafayette Square Stock company during the season. Manager Berger has Tim Murphy in his mind for the part of Beau Hickman for next season if the week's trial is successful.

Daniel Sully has met with great success in the New England cities in his new play, The Parish Priest. The clergy have become interested in the play and are patronizing the performances liberally.

Manager Frank L. Perley left recently to join the Alice Nielsen Opera company at Omaha, and will accompany them to the Pacific Coast. He will return to this city in about a month. Mr. Perley contemplates making a new musical production during the season.

T. W. Dinkins' Vagabonds company took part in a benefit to the Minneapolis Press Club while in that city, and was complimented at a banquet by the club in return. While in the city Tessie O'Brien, of the company, received from the Milwaukee Football team a handsome umbrella. Patti Carney, of the company, intends to take a trip to Europe in June.

F. A. Caldwell has relinquished the management of the City Opera House, Rushville, Ind., in favor of Wolverton and Cole, who will conduct the theatre hereafter.

Miss Clifton, leading woman of the Jessie Sawtelle company, having fully recovered from her recent illness, rejoined the company in New Bedford, Mass., Nov. 5. Marie Gilmer ably performed Miss Clifton's roles during the latter's absence.

Our German Cousin, by George Haines, under management of J. A. West, opened on Nov. 19 at Elkhart, Ind. Mr. Haines has painted the scenery for his play, and Edwin B. Gulmyer is starred.

Nadine Winston has canceled her engagement with Charles Dickson and is resting in New Orleans.

Walter S. Craven, as will be recalled, was arrested some time ago by a policeman, on the complaint of a driver of one of Bloomingdale Brothers' wagons, in a dispute about balance due on a gas oven, and was discharged by a magistrate. Through his counsel, Milliken and Gasten, Mr. Craven commenced an action in the Supreme Court for damages for false imprisonment, which was tried before Justice Gildersleeve and a jury, and a judgment for $1,312 and costs was rendered in favor of the plaintiff. Bloomingdale Brothers made a motion for a new trial, which was denied. They then appealed to the Appellate Division of the Supreme Court, which, on Nov. 9, handed down a decision affirming the judgment of the court below and allowing the judgment to stand.

Alf. C. Wheelan has returned to New York from London, where he staged A Parlor Match for Farrington and Canby, at Terry's Theatre.

Willis Granger will begin his starring tour in Woman Against Woman on Nov. 26. His leading woman will be Eleanor Barry.

Adelaide Cumming has been released by Minnie Seligman and joined Olga Nethersole's Sapho company. Miss Cumming was member of the original cast. Beatrice McKenzie has replaced Miss Cumming in the When a Woman Loves company, and Evelyn Tempie has also joined that organization.

Irma La Pierre, leading lady of the Eastern "Way Down East" company, whose illness compelled her to leave the company in Rochester a few weeks ago, has recovered from a severe rural operation and rejoined the company in Montreal.

Announcement has been made of the marriage of George P. Armand and Beatrice Asarton.

On Nov. 8, the occasion of the thirty-seventh night of Sag Harbor at the Republic Theatre, souvenirs were distributed to mark its fiftieth performance on that stage, which, as a matter of fact, did not occur until the next evening, owing to the omission of the regular Wednesday matinee in this week.

John H[illegible] formerly with Nat C. Goodwin, Dustin [illegible], and other prominent stars and [illegible] at St. Lukes [illegible] city, suffering with tuberculosis [illegible].

Professor Ferdinand Jeffreme began, on Nov. 19, a course of lectures upon [illegible] Bank, a series of lectures upon French poets and song writers.

Mrs. Rosalia Beecher Collins has secured in a Pennsylvania court a divorce from her husband, Clarence L. Collins.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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IRRELEVANCY OF A PREAMBLE.

In *Collier's Weekly* of Nov. 10 appeared an article entitled "The Benefits of the Syndicate," the Syndicate in question being the Theatrical Syndicate, written by a member of that philanthropic institution, and designed as an apology for or a defense of it.

The contention of those persons that theoretically or practically oppose the Syndicate, that this combination of six persons to control the best theatres of the country for their own selfish ends and profit is a pernicious combination, is strengthened by this article on the alleged benefits of the combination.

The defense of or apology for the Syndicate begins with and is based on a recital of the preamble to the contract made by and between the parties that form the Syndicate. This preamble really has no more to do with the plans and operations of the Syndicate than have the Songs of Solomon, and that it also really bears no relation to the contract made by and between the six business persons that form the Syndicate, which contract it introduces, is easy of demonstration.

This preamble, used as a text to blind persons not familiar with the contract itself and the business methods of the persons that the contract itself admirably illustrates, alleges that the parties "are interested in or hold leases of various theatres and places of amusement in the United States, or are in the receipt of sundry proceeds from divers theatres for services rendered to such theatres;" that "the theatrical business as at present conducted"—meaning as it was conducted before the organization of the Syndicate—"has resulted in great losses from indiscriminate bookings," etc.; that unless tours are arranged "in as nearly a direct line as possible," etc., needless expense results; and that incalculable losses had been sustained from such indiscriminate bookings, and to guard against their repetition "it is necessary that the defects in the particulars mentioned should be remedied," etc.

How the Syndicate has not remedied the evils which it was pretended in this preamble and the article based on it that its organization was formed to remedy is known to all persons familar with the theatrical business before and since the Syndicate began operations. That this preamble is but a specious text for the subject of "The [illegible] of the Syndicate" may be made by and between the Syndicate to The author of Syndicate matter which he ignored the terms of the contract, the significant points of which are interesting now after some years of Syndicate domination.

"Now, therefore," says the contract itself—and it will be seen how foreign the contract is to the preamble—"FOR THE BENEFIT AND PROTECTION OF THE PARTIES HERETO" the parties thereto being the six business persons that compel little the Syndicate [illegible] legal form by the payment of the trivial sum of one dollar "by each party to the other" of the six, practically all the first-class theatres in the country being put under the provisions of the contract, these theatres being named, and "all other theatres and places of amusement which may hereafter be acquired" by the parties to the contract in their scheme for their own benefit and protection, "shall be booked with attractions in conjunction with each other; that is to say, *no attraction shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired as aforesaid) which will insist upon playing an opposition theatre or place of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement.*"

There is matter in the foregoing quite foreign to the preamble—a meaningless thing in itself, and quite absurd as a text—and quite foreign also to the "argument" on "The Benefits of the Syndicate." And it does not require many words additional to the foregoing quoted from the contract of the Syndicate to demonstrate the fact that the Syndicate was and is a combination formed solely "for the benefit and protection" of the six parties thereto. But here is more from the contract of the Syndicate that is not touched upon at all in the article on "The Benefits of the Syndicate:"

"Third. *The parties hereto mutually covenant and agree that so far as the attractions owned by them respectively are concerned (or in which they may hereafter, during the continuance of this agreement, become interested) they will play the same in the theatres or places of amusement hereinbefore mentioned (or hereafter to be included,) or they will remain out of the cities in which said theatres or places of amusement are respectively located. It is hereby understood and agreed that the respective parties hereto can only play any of their attractions in any opposition theatre or place of amusement if they obtain the written consent of the party hereto having a theatre or place of amusement in said competitive point.*"

There certainly is nothing in the preamble used as a text for the article on "The Benefits of the Syndicate" about the foregoing, and there as certainly is nothing in the foregoing that is very encouraging to dramatic art or to any person other than one of the six for whose exclusive benefit and protection the Syndicate agreement was made. And here is another provision of the contract—a provision which, although there is nothing about it in the preamble taken as a text aforesaid, tells without circumlocution just what the Syndicate was formed for:

"Fourth. *The parties hereto, in consideration aforesaid, also hereby respectively covenant and agree to and with each other*" there are just six of them, let it be remembered, and they control most of the first-class theatres of the country in strict accordance with the rules set forth above for their own benefit, as confessed in their contract) "*to pool the net profits and other income derived from the theatres or places of amusement specifically mentioned in this contract,* AND NONE OTHER, *and to divide the same in the manner hereinafter specified.*"

There is nothing indefinite about this as a plain business proposition, in which there is not even a whisper about dramatic art, or about benefit of any sort to any person whatever outside of the circle formed by the six business persons that form the Syndicate. And to make the scheme the more binding and exclusive—it is not to be wondered at that the Syndicate is popularly known as the Theatrical Trust—this provision is made:

"Fifth. *No theatre or place of amusement shall be admitted under this agreement without the written consent of the parties hereto.*"

As for the preamble used as a text for the article on "The Benefits of the Syndicate," it seems absolutely to belong to some other subject. In fact, the preamble, standing at the head of the contract as it does, suggests a respectable and conventional hat on an otherwise fully-accoutred and able-bodied bandit.

GETTING NEGLIGENT.

In an article of fifteen lines last Tuesday the *Herald* mentioned the name of Charles Frohman but four times. The article was about the borrowing by Mr. Frohman of an actress from the casino for Mr. Frohman's "newest organization." which will be known hereafter as Charles Frohman's Musical Comedy company. The *Herald* assured its readers that Mr. Frohman had surrounded the young woman Mr. Frohman intends to exploit in this company "with a star cast," and gave the additional information that Mr. Frohman "borrowed" the young woman from the casino to play opposite to the young woman Mr. Frohman intends to exploit in the new organization to be known as Charles Frohman's Musical Comedy company, and that after Mr. Frohman has employed the "borrowed" young woman in this organization Mr. Frohman will put her into one of Charles Frohman's dramatic companies. The young man that wrote this particular article for the *Herald*—he must at least be young on the *Herald*—seems to have ignored the *Herald's* happy policy as to Mr. Frohman in this case. As THE MIRROR here demonstrates, instead of mentioning Mr. Frohman's name but four times in connection with an ordinary piece of news that filled a space of fifteen lines, he might have mentioned Mr. Frohman's name—and really ought to have mentioned Mr. Frohman's name—at least a dozen times. The *Herald's* dramatic editor is getting negligent.

STILL BLUNDERING.

The dramatic department of the *Sun* still continues unconsciously to furnish amusement to persons posted on stage matters. One day last week it referred to Eugene O'Rourke as the star at the Broadway Theatre, whereas the star at that theatre is Jerome Sykes. In an article on "Actresses Who have Come Out in Two of the New Plays," it named Fannie Johnston as embodying a part of the "new talent keenly relished by our theatrical audiences." According to the record, Miss Johnston played acceptably in New York as long ago as 1888. In the same department two days later the *Sun* remarked that "The historic London Theatre, Sadler's Wells, is open now as a music hall," whereas in fact it has been a music hall for years. The *Sun* again last week referred to "one of Charles Frohman's London theatres" (?), and announced Jessie Bartlett Davis as an attraction at Keith's for this week. She does not appear at Keith's until Nov. 26. The most reliable and interesting news published in the *Sun* appears weekly on Thursdays, and is taken—sometimes boldly and without any attempt to paraphrase it—from THE MIRROR.

AMERICAN DRAMATISTS CLUB DINNER

On Sunday evening, at Sherry's, the American Dramatists Club gave a dinner that was in many respects one of the most important social affairs ever enjoyed by the club. The company, numbering fifty, was composed of playwrights, novelists and actors—all of them men of distinction in their particular paths of art. Owing to the absence in Europe of Bronson Howard, president of the club, J. I. C. Clarke acted as toastmaster. In proposing a toast to Mr. Howard, Mr. Clarke spoke optimistically of dramatic art in America. He said in part:

We have come here to celebrate ourselves in a modest way. Not because we are great, but because we exist, and because we are growing. The opportunity has come to American dramatists and American dramatists have seized the opportunity. The supply of plays so largely drawn from foreign sources was happily, for a time, somewhat depleted. It ran a little dry—there was a vacuum and American dramatists were able to enter and fill it. And having made good we hope to be able to rise higher and higher.

Augustus Thomas, who was the next speaker, made a very amusing address, in which there was much sarcasm and a goodly condiment of common sense. He said:

We have waited patiently for the arrival of the representative American dramatist, but I fear he has not yet arrived. No author can write of things with which he is not familiar. No American could have written The Guy Lord Quex, as no Englishman could have written Held by the Enemy. The secret of the success of the plays written by James A. Herne is that he knows the people of whom he writes.

If the American drama is to amount to anything it must be because of those who are behind it. The dramatist only tells what he sees. If he only writes what he reads he ceases to be a dramatist. There is an English author—Haddon Chambers—who is coming over here to write an American play for Mr. Frohman. He won't do it. He can't possibly have our ideas or our viewpoint. The American drama must come from men who observe the difference in local character of our country—not local color merely, but the ethics behind it all. To explain, "Joe" Arthur, there, writes of Indiana, but he visits Indiana first. Clyde Fitch writes of Colorado, but it's by what he reads. He don't do his duty by American dramatists or by himself. Now, there's Potter. He has dissected all the plays that were ever written. He tried to teach me what the American drama should be—that man who has so denationalized himself that he could write plays that even Paris would like. He's a man of deadly parallels and pigeonholes, and, what's worse, he admits it. Clay Greene's plays are correct in character, but they're rotten in construction. Rosenfeld says that he has never collaborated with a living author. No man writing for the theatre will ever write above himself. To be successful we must be honest. A pothouse career will never fit a man for anything more than—let us be honest and get at the facts—a critic.

Joseph Jefferson was next called upon, and as he rose to his feet he was greeted with hearty cheers. He spoke in his customary entertaining fashion, and said in part:

I feel very much embarrassed to-night, because possibly I am the only American actor who has never encouraged the American dramatists at all. The fact of the matter is that I have feared to do so. Failure in a part to a man of thirty or forty may mean little, but to a man of my years to fail in a new creation would have meant ruin, and, to tell the truth, I have refrained from attempting any new roles for fear that I might fail. To my mind the great power of the drama lies in the fact that it appeals to two senses. You cannot see music and you cannot hear a painting, but a drama appeals to both senses equally.

Addresses were also made by F. Hopkinson Smith, Hamlin Garland, Sidney Rosenfeld, John Philip Sousa, Theodore Burt Sayer, and Paul Leicester Ford. Among the members and guests present, besides the speakers mentioned, were David Belasco, Edward E. Rose, Paul M. Potter, De Wolf Hopper, Kirke La Shelle, A. M. Palmer, W. A. Brady, Clyde Fitch, and Milton Nobles.

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QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

F. A. B., New York: Della Clarke is with At the White Horse Tavern.

L. C. M., Toronto: Joseph Kilgour has been playing leads this season with Blanche Walsh.

READER, Williamsport, Pa.: Brentano, Union Square, New York, can supply books giving biographies of actor-authors.

E. N. R., Cleveland: Edward J. Morgan is a member of Daniel Frohman's stock company this season.

W. L. O'BRIEN, Minneapolis: You will find the story of the play, The Tory's Guest, in a report of its production printed in last week's MIRROR.

M. E. R., Daytona, Fla.: Samuel French, 24 West Twenty-second Street, and Harold Roorbach, 132 Nassau Street, New York city, supply books about amateur theatricals.

A. A. P., Pontiac, Mich.: "The Reminiscences of Felix Morris" may be had by addressing Mrs. Felix Morris, 42 Irving Place, New York city. The volume costs $1.

M. FISCHER: The theatre near Lexington Avenue, on 125th Street, was turned from the regular drama to the uses of burlesque nearly two years ago, and is now a vaudeville house under F. F. Proctor's management. Edward Harrigan built the theatre now known as the Garrick, and it bore his name originally.

EMERSON, New York: Robert B. Mantell was in Called Back, produced at the Fifth Avenue Theatre, this city, on Sept. 1, 1884. The ladies in the cast were Jessie Millward, Marie Burroughs, and Mrs. William Bowron. Georgia Cayvan at the time was a member of the Madison Square Theatre company.

CRITIC, Cincinnati: 1. The present tour of the Maurice Grau Opera company does not include Cincinnati. 2. Edwin Booth died on June 7, 1893, and last appeared on April 4, 1891. Lawrence Barrett died on March 20, 1891, and last appeared on March 18, 1891. John McCullough died on Nov. 8, 1885, and last appeared on Sept. 29, 1894.

P. C. DELTEY: Darkest Russia was originally produced in Philadelphia on Sept. 18, 1893, its first New York representation being on Jan. 8, 1894, at the Fourteenth Street Theatre. A review of the performance appeared in THE MIRROR of Jan. 13, 1894. Straight from the Heart was produced at the Academy of Music, New York, on Jan. 26, 1897, and was reviewed in THE MIRROR of Feb. 6, 1897.

TORONTO: 1. The Keith, Proctor, and Shea circuits are independent of each other, but all are connected with the Association of Vaudeville Managers, St. James' Building, New York. 2. The Grand Opera House, Philadelphia; Academy, Washington; Music Hall, Boston, and Koster and Bial's, New York, are independent. 3. Communicate with William Morris, the agent, 105 East Fourteenth Street, New York, and you will probably learn something to your advantage.

SUBSCRIBER, San Diego, Cal.: "Of the three—Julia Dean, Matilda Heron, and Lucille Western—which was the greatest actress: If it is possible to explain, how did they each differ from the other?" Julia Dean, Matilda Heron, and Lucille Western were almost as unlike as any three women can be imagined to be. And it would be impossible to select any of the three as "the greatest actress" also because of the differences in their personalities and in their work. Julia Dean antedated the others. The chief part of her work as an actress was in the standard and classic drama. She was schooled carefully from the first by her father, an actor, who whenever it was possible sat in front and noted her shortcomings, as to which he later instructed her. By this and other means she became one of the most accomplished actresses of her time, and her success was greatly assisted by her beauty and charm. Matilda Heron began her career somewhat late in life, and thus was imperfectly prepared for it. Her work lacked the refinement and delicacy as well as the technique of Julia Dean's. She translated Camille, and was one of the first, if not the first, to play that part in this country. She was not a model Camille, for reasons that the foregoing statement may explain. Lucille Western was regarded as one of the most gifted actresses of her period. She was a remarkably hard worker, and spent much of her time in the theatre. She acquitted herself well only in the sensational drama, for which she was admirably fitted by an unusual possession of dramatic instinct. She could get out of a strong situation all of its effects, but would not have pleased a connoisseur of the artistic in the drama. In other words, she lacked finesse, and essentially was a player for the million. Julia Dean, in short, was the most accomplished player of the three, and Lucille Western was capable of producing the greatest effects.

THE PLAYERS' CHRONOLOGY.

November.

18 John W. Trimble's Theatre, built for Laura Keene, opened with As You Like It, 1856.
American debut, at Booth's Theatre, New York, of Adelaide Neilsen, 1872.
Death of Giles Leonard Barrett, 1869.
Debut of Owen S. Fawcett, at Harrisburg, Pa., 1853.

19. Death of W. J. Florence, at Philadelphia, 1891.
Nicholas Nickleby produced at the Adelphi, London, 1838.
Debut at Drury Lane, London, of William Barrymore, 1827.
The Charity Ball produced at the Lyceum Theatre, New York, 1889.
Junius Brutus Booth's last appearance as Sir Edward Mortimer and John Lump, at New Orleans, La., 1852.

20. Mrs. Courtney Melmoth's American debut at the John Street Theatre, New York, 1798.
Debut at Philadelphia, as a pianist, of Mary Eichings, 1847.
Debut at the Front Street Theatre, Baltimore, of Samuel W. Glenn, 1848.
Death of G. H. (Gentleman George) Barrett, 1869.
Death, at Montreal, of John Buckland, 1872.
American debut, at Hartford, Conn., of Mary Manning, 1896.

21. Birth, at London, of Owen S. Fawcett, 1838.
Booth's run of Hamlet for one hundred nights, at the Winter Garden, New York, begins 1864.
Death of William A. Mestayer, at New York, 1896.
Miner's Eighth Avenue Theatre opens, 1881.
American debut of George Frederick Cooke, at the Park Theatre, New York, 1810.
Birth, at New York, of Francis Leon, 1844.
The Royal Box produced at the Fifth Avenue Theatre, New York, 1867.

22. Edwin Forrest's last public appearance in readings, 1872.
Death, at New Orleans, of Josephine Clifton, first American actress to visit England as a star, 1847.
American debut at the Park Theatre, New York, of Joseph Burke, "the Irish Roscius," 1839.
American debut at the Broadway Theatre, New York, as Hamlet, of Barry Sullivan, 1858.
Death, at Yarmouth, England, of Robert Hales, "the Norfolk Giant" (7 feet 6 inches, 452 pounds), 1863.
Marriage of George S. Knight (G. W. Sloan) and Sophie Worrell, 1875.

23. Volksgarten, 221 Broadway, New York, fire, 1865.
The Princess and the Butterfly produced at the Lyceum Theatre, New York, 1897.
Debut at Wood's Theatre, St. Louis, of Clara Walters, as Paul Jones in The Pilot, 1836.

24. Death, at Mobile, Ala., of Joseph Jefferson, 1842.
New York debut at the Academy of Music of Mlle. Cordier, 1862.

THE USHER.

The *Herald* calls attention to a growing nuisance that has been commented upon this season by playgoers, and that is the maintenance of cheques at several prominent theatres.

The employment of the cheque on first-nights has been made a feature for many years in this city by some of our managers, but its continued use during the run of a play is a new development.

The cheque seems to be employed for the purpose of boosting weak stars and plays that are not genuinely successful, and it is an amusing thing to observe the number of curtain calls procured during an evening by this industrious detachment of applauders, to which the leading actors respond with an air of not knowing the real nature of the demonstration. In fact, they do better acting at these moments than at other times.

But the comedy in the front of the house is not entertaining to the general public; on the contrary, it is apt to be distasteful and disgusting in the degree that it is obvious to the paying patron's understanding.

●

Mr. Garsed, secretary of the Edwin Forrest Home, writes as follows:

PHILADELPHIA, Nov. 15, 1900.

DEAR SIR:

Will you kindly announce in THE MIRROR that owing to the death of Mrs. Cowell there is a vacancy in the Home, and that applicants can communicate with the undersigned. She "must have served at least five years in the theatrical profession, and if of foreign birth, shall have served in that profession at least ten years, whereof three years next previous to the application shall have been in the United States."

Yours respectfully,

H. E. GARSED.

It is necessary only that this vacancy in the Home should be known to bring many applications. The community of the Forrest Home is necessarily limited to about a dozen members who, in the beautiful mansion that the great tragedian bequeathed to the profession, live in comfort amid the most congenial surroundings.

Mr. Garsed's address is 133 South Twelfth Street, Philadelphia.

●

The refusal of Miss Marlowe to speak "cuss" words in When Knighthood was in Flower draws attention to the fact that in this one respect the tone of the stage has improved since the "palmy days" now disappearing even from memory.

In the old comedies and farces profanity was rife, and verbal coarseness was considered a matter of course. To be sure, there was a primitive Anglo-Saxon quality in the custom that to some extent reflected and belonged to its time.

Indeed, in spite of these verbal impropriety there was far less licentiousness and immorality in those old plays than in many of the contemporary stage to which we have grown accustomed under the present managerial regime.

Miss Marlowe is entitled to credit for refusing to speak non-essential words that would be incongruous with her character as an artist and a woman.

●

A view of Henry V at the Garden Theatre strikingly illustrates the deterioration that is steadily going on in Shakespearean acting and declamation. It will not be long before both will be wellnigh lost arts.

There are two or three experienced actors in the cast of Henry V who are able to read Shakespeare's lines intelligently, but the rest of the long cast is grossly incompetent in this respect, from Richard Mansfield down.

Exeter, Fluellen, Dame Quickly, and the Boy do not suffer in the reading of the lines, but such mouthings, false emphases, and indistinct enunciation as are otherwise in evidence have scarcely found a parallel in the writer's experience of Shakespearean performances.

Mr. Mansfield, who is essentially a character actor, is unhappily situated in the part of Henry, for which he is suited neither in appearance nor temperament; but from a panoramic point of view the production is diverting, and Shakespeare inadequately acted is better than no Shakespeare.

●

A cablegram announces that Count Leo Tolstoi is overwhelmed with applications from theatrical agents for the rights of his new drama, which bears the cheerful title of The Corpse. It is not stated whether among these applicants there are any Americans, but the probability is that there are not.

Tolstoi is even more *outre* to the general public in this country than Ibsen, Maeterlinck, or the other leaders in the school of problem plays.

The unfortunate Salmi Morse once wrote and produced a play in which a cadaver came to life upon the dissecting table in the presence of the audience, but there was nothing in the artistic or pecuniary results of this detestable dramatic fantasy that would seem to encourage speculation in a play bearing the gruesome title that Tolstoi has selected for his latest work.

●

"How can the conscientious and high-minded artist thrive when the standard and the quality of the plays produced are determined by theatrical syndicates, by managers who know only the commercial side of the theatre?" asks the Chicago *Post*.

How indeed? All observers of theatrical conditions and tendencies in this country at the present time are aware that the conscientious and high-minded artist cannot thrive under the domination of the speculators and commercialists.

No ideals are possible when materialism reigns supreme, and when the pursuit of anything for any purpose except profit is sneered at and whistled down the wind by those who assume to direct the forces of the theatre.

Art prospers when it is encouraged, but the purblind ignoramuses that have seized upon the avenues of theatrical supply in the United States are totally unable to grasp the truth. They have fixed the cart before the horse, with the result that the horse progresses backward.

●

A communication from William A. Brady, apropos of a complaint regarding the quality of the attractions that are booked in Toronto through the Syndicate, claims an equality of merit for his three Way Down East companies.

But Mr. Brady's letter does not answer the accusation that the Syndicate sends a poor or threadbare class of attractions to the Canadian city. The Toronto *News* of Saturday last has something pertinent to say on this subject.

"Toronto has become to all intents and purposes a mere siding, upon which the Theatrical Syndicate shunts its threadbare attractions, a desert in the fruitful world of the drama," says the *News*. "Since this organization began to make itself felt the winter season in this city has been characterized by an aridity something appalling. Things have finally reached such a stage that the lover of the drama shrinks from visiting the theatre, so accustomed has he become to seeing for the second, and even the third time, the novelties of several years ago. So far it has run the present season has been the dullest and most hackneyed that could fall to the lot of any community with an iota of dramatic taste."

The Grand Opera House and the Princess—the theatres whose time is filled by the Syndicate or Trust—according to the Toronto *News* have had but three novelties since the opening of the season in August. With the exception of Mistress Nell, The Cypher Code, and When a Woman Loves there has been an uninterrupted succession of dramatic chestnuts.

"Surely this is a barren retrospect," continues the *News*, "for a city which boasts of being the intellectual centre of a province of over 2,000,000 people, and the seat of learning in the western part of the Dominion. Still the situation has its compensations, for, if anything will hasten the day when Canada will have a national theatre and a national dramatic literature, it is certainly that of which we are complaining."

MRS. WHEATCROFT'S RECEPTION.

On Saturday evening Mrs. Adeline Stanhope Wheatcroft gave a reception—which was by way of a "house-warming"—at the fine old-fashioned residence at No. 31 Fifth Avenue, that recently became the home of the Stanhope-Wheatcroft Dramatic School. The house, which is one of the finest in an aristocratic neighborhood, was beautifully adorned for the occasion. Its many windows glowed with welcoming lights, and within the spacious rooms dwelt an atmosphere of cordial hospitality. Every available nook and corner of the house was decorated with flowers, the stage of the miniature theatre was set with an effective scene, brilliantly lighted, and in a room at the head of the main stairway a small orchestra of especially selected musicians played continuously through the evening.

Mrs. Wheatcroft was assisted in receiving by Mrs. Lyman Otis Fiske, Mrs. Louise Gerard-Thiers and Miss Kaufman. The assemblage of guests, which numbered in the neighborhood of four hundred, included many stage celebrities, many persons of the fashionable world, representative members of the Lambs' Club, the Players' Club, the Twelfth Night Club, the Professional Woman's League and several graduates and pupils of the Stanhope-Wheatcroft Dramatic School.

During the evening Albert Gerard Thiers, the concert tenor, sang brilliantly a number of ballads and familiar classical songs. An elaborate collation was served, and in every way the hostess provided for the good cheer of her guests with a lavish hand. The affair was most successful and enjoyable, and the occasion marked Mrs. Wheatcroft's return to social life, from which she has exiled herself during several years past on account of the many duties that the management of her very successful dramatic school laid upon her.

COLLIER TO CHANGE MANAGERS.

William Collier, now under the management of W. G. Smyth and Frank Perley, has decided, it is understood, to sever his connection with that firm at the end of the present season. Mr. Smyth has been associated in Mr. Collier's management for several years. Just who will manage Mr. Collier next season has not been settled. The parting is understood to be an amicable one. Mr. Collier is making a successful tour in On the Quiet. He probably will be seen in New York during the Winter.

AGNES ARDECK'S SUCCESS.

Agnes Ardeck has been playing with good success the leading role, Maude Radford, in Through the Breakers under the management of Gus Hill. The press has been enthusiastic in its praises of her work and her costumes, as she gowns the part most handsomely.

DEATH OF ANNA COWELL.

Mrs. Anna Cruise Cowell Hobkirk—the famous Anna Cowell of the old stock company era—died at the Edwin Forrest Home, near Philadelphia, on Nov. 12, from the effects of a stroke of apoplexy that she suffered five days earlier. Up to the time of her fatal illness Mrs. Cowell had been in very good health, and of the residents of "Springbrook" she was among the most energetic. The illness fell upon her while she was visiting Philadelphia, and it was deemed inadvisable to remove her to the Home until she had rallied from the shock. She was cared for in Philadelphia by the physician and a trained nurse from the Home until she was able to be taken to "Springbrook." She did not recover consciousness after making the little journey, and on Monday evening while her granddaughter, Cruise Cowell, and several of her old friends watched at her bedside, she passed away quietly.

Mrs. Cowell was born in Ireland in 1828. She was a niece of Balfe, the famous Irish composer, and when a small child she showed considerable musical ability. At the age of thirteen she made her first public appearance, in Glasgow, Scotland, as a singer. The years of her girlhood were devoted to singing in concert and opera. In 1846 she became the wife of William Cowell, member of the universities of Edinburgh and Glasgow and extraordinary member of the Royal Medical Society of Edinburgh. Together Mr. and Mrs. Cowell came to America soon after their marriage, and the actress made her first appearance in this city at the National Theatre in the character of Rosalind. In the same season 1844-5—she made her Boston debut at the National Theatre, under the management of William Pelby. At the Adelphi Theatre, Boston, she was the leading woman during the season of 1848-9, and in 1850 she returned to the National, Boston, where she remained until 1852, when the theatre was destroyed. Indeed the last words spoken from the stage of the old National Theatre came from the lips of Mrs. Cowell—then known as Anna Cruise—who upon the occasion of the last performance appeared as Margery in The Rough Diamond. Mrs. Cowell at this period of her career was one of the most admired leading women in Boston, and no sooner had the National Theatre closed than she, with the other members of the company, was engaged to play at the Federal Street Theatre. There she acted successfully until that playhouse finally closed its doors, and it fell to her lot again to speak the last word—this time in the character of Susan Ashfield in Speed the Plough.

From Boston Mrs. Cowell went to Philadelphia to become the leading woman of the Arch Street Theatre company. She acted chiefly Shakespeare roles there, supporting Edwin Forrest and many another of the noted tragedians of the day. During the season of 1854-5 she appeared again in Boston as the leading woman of the Museum Stock company, and shortly afterward she made her first venture as a star in the play called The Governor's Wife. The enterprise proved successful and served to spread the fame and popularity of Mrs. Cowell far beyond the cities in which she had previously established her reputation as a stock company actress. In 1858 she acted in support of Charlotte Cushman, playing Juliet to Miss Cushman's Romeo. Later she played Juliet to the Romeo of Fanny Wallack. Her associations with celebrated players of the past were many and most interesting in showing the versatility of her talents. She played Katherine to Wyzeman Marshall's Petruchio; Bisarre and Oriana, with James E. Murdoch, in The Inconstant; Lady Macbeth, with a number of the famous tragedians of the time; Gretchen, in Rip Van Winkle, with Joseph Jefferson; Marguerite, to the Faust of James Booth Roberts, and Bob Nettles, in To Parents and Guardians.

Early in the "sixties" Mrs. Cowell became the leading woman at McVicker's Theatre in Chicago, and in that position she remained for many successful and prosperous seasons. In 1865 she came into new prominence by defending the stage and the theatrical profession in an address delivered at McVicker's Theatre. A clergyman of Chicago—the Rev. E. M. Hatfield—had in a sermon expressed most forcibly the narrow and bigoted views that were then held by many churchmen regarding the theatre and its people. Mr. Cowell, who was a writer of brilliancy and force, wrote a reply to the clergyman's attack, and this reply was read by Mrs. Cowell on the evening of Nov. 20, 1865, from the stage of McVicker's. So logical was the paper and so impressively was it read that much interest in the discussion was aroused both among persons in favor of the theatre and against it. The incident added greatly to Mrs. Cowell's popularity, and earned for her the gratitude of all thoughtful members of the dramatic profession.

Mr. Cowell died in February, 1868. Mrs. Cowell continued to play at McVicker's, and several years after the death of Mr. Cowell she married Mr. Hobkirk, a banker of Chicago. This union, however, did not completely exile her from the stage. She continued to act occasionally, and as late as 1891 she appeared in Boston as a member of a traveling company in The Merchant. In 1896 she became one of the guests at the Edwin Forrest Home, and except for occasional visits with friends she lived there continuously up to the time of her death.

During her residence among the old players at "Springbrook" Mrs. Cowell retained the vivacity that made her a social favorite in her younger years. She was a brilliant conversationalist, peculiarly adept at repartee, and although her thrusts were at times pointed with sarcasm, it was of such a good-natured sort that it invariably caused more laughter than pain. She was averse to publicity, maintaining always that the private life of a player should be kept sacred from public gaze. Even among her associates at the Forrest Home she rarely alluded to her professional career, preferring to talk of present day affairs in the world of art and literature. It seemed scarcely possible that she belonged to a former generation, so interested in and so conversant was she with the happenings of the day. The little family at "Springbrook" will sadly miss the wit and cheer that she always brought to its gatherings.

Mrs. Cowell leaves but three near relatives. They are her son, W. W. Cowell, who is a marine painter of ability, and his two daughters, Marie and Cruise Cowell. The latter was with her grandmother during her last illness. Mr. Cowell, who is in Yarmouth, N. S., could not reach "Springbrook" in time for the funeral, because of the severe storms in the North. Miss Marie Cowell went to the Home from New York in time to be present at the last ceremonies.

The funeral services were held in the drawing-room of the Home on Wednesday morning. The Rev. A. H. Hurd, rector of Emmanuel Episcopal Church, Holmesburg, officiated, and there were in attendance many friends of the dead actress among them being the veteran James Booth Roberts. In accordance with Mrs. Cowell's oft expressed wish, her body was taken to Philadelphia on Thursday and was cremated.

NARROW ESCAPE FOR SCOTTS' MINSTRELS.

The members of Oliver Scott's Minstrels narrowly escaped instant death at Leavenworth, Kans., Nov. 11. The company were at breakfast in their special car while on a siding, when a Missouri Pacific passenger train dashed through an open switch and struck the special, hurling the minstrels to all parts of the car. Arthur Maxwell was badly injured. Others more or less hurt were Bud Lawrence, Harry Creighton, Thomas Madison and Richard Lewis. With the assistance of a physician the members were put in condition to fill their engagement at the theatre that evening.

GULLIVER'S TRAVELS ON THE STAGE.

A Baldwin Sloane is now at work on the score of a new extravaganza dealing with Gulliver's Travels, adapted by James Horan from an old MSS. he discovered during his recent trip to Paris. The original was in [illegible] and twenty scenes, from which the best [illegible] chosen. Arrangements are being [illegible] production of the extravaganza on an elaborate scale in this city during the present season.

PERSONAL.

SHAW.—Mary Shaw spoke before the sixth annual convention of the New York State Federation of Women's Clubs, at Albany, on Nov. 13, delivering a brilliant address on the subject of a "Composite Club," and having the Professional Woman's League in mind.

EARLE.—Virginia Earle has been engaged to appear with Edna May in the new Morton-Kerker musical comedy, originally called The Golden Cup, but now rechristened The Girl From Up There.

AYRES.—Alfred Ayres last Thursday delivered an address before the pupils of a fashionable uptown boarding school on the subject, "What Should One Do to be an Intelligent Patron of the Drama."

IRWIN.—May Irwin, in fulfilment of a contract, will give a special matinee at the Bijou on Dec. 12, presenting Ramsey Morris' new comedy, Madge Smith, Attorney. Joseph Sparks and Ignacio Martinetti have been engaged for the production. The new comedy, if its trial is satisfactory, probably will be Miss Irwin's bill next season.

CHAMBERS.—C. Haddon Chambers will pay a brief visit to this country next month to gather material for an American play.

BURROUGHS.—Marie Burroughs' starring tour in The Battle of the Strong will open on Nov. 29 at Louisville.

LYNDEN.—Sylvia Lynden's portrayal of the adventuress, Marcelle, in Woman and Wine, has been chosen by Albert Ross, the author, as the model for the chief character in a new novel which he is now writing.

GLASER.—Lulu Glaser in the new opera, Sweet Anne Page, will be seen at the Manhattan Theatre on Dec. 3, succeeding Grace George in Her Majesty.

TWAIN.—Mark Twain was the guest of the New York Press Club on Nov. 12 and of the Society of American Authors on Nov. 15.

MINER.—Thomas W. Miner will be married on Nov. 22 to Miss Antonio Brauer, of Newark, N. J.

JEFFERSON.—Joseph Jefferson lectured upon the "Drama" before the students at Princeton University last Thursday.

YOUNG.—James Young had an illustrated article in the Baltimore *Sunday Herald* of a recent date on the romantic plays of to-day, in which he argued for more consistency and truth in their dramatic construction.

MANSFIELD.—Richard Mansfield has been invited to lecture this month before the Cercle Francais of Harvard University and before the faculty and students of Princeton University under the auspices of the editors of the *Nassau Literary Magazine*. His bookings do not permit him to accept either invitation.

BOURCHIER.—Arthur Bourchier, at the Garrick, London, intends to revive anon The Ladies' Battle, with Violet Vanbrugh as the Countess d'Autreval.

REED.—Roland Reed has sufficiently recovered from the effects of the operation that was recently performed upon him to be out, but he will not attempt to act again until next season.

IBSEN.—Henrik Ibsen, who has been seriously ill, is reported out of danger.

MAY.—Edna May, accompanied by her sister, Jane May, and Mabel Powers, arrived from Europe on Nov. 18, and Miss May will begin at once to rehearse for her stellar debut in The Girl from Up There.

NEILL.—James Neill lectured upon stage life at the Denver Y. M. C. A. on Nov. 17, under the auspices of Robert E. Bell's Broadway Dramatic School of that city. Mr. Neill's address was most interesting, and gave the students much valuable information based upon experience as well as theory.

SOTHERN.—E. H. Sothern was still unable to play last [illegible] he has decided to rest until [illegible] believed that his wound, received in [illegible] combat, will have healed.

[illegible] Edgar Selden has completed a [illegible] called The Cherub.

[illegible] Edward Strange and his Vienna [illegible] gave their third and last Sunday night concert here at the Metropolitan Opera

PRESENT AMUSEMENTS.

Week Ending November 24.

Manhattan Borough.

PASTOR'S (Third Ave. and 142d St.), Joseph Murray in Search Me and The Kerry Gow.
OLYMPIC (Third Ave., nr. 130th St.), The Victoria Burlesquers.
HARLEM OPERA HOUSE (206-211 West 125th St.), Louise Wilson in The Monks of Malabar.
KEITH AND SAMMON'S (206-211 West 125th St.), Vaudeville.
PROCTOR'S (125th St., nr. Lexington Ave.), Continuous Vaudeville—2:30 to 10:45 p. m.
CONEY ISLAND MUSIC HALL (Broadway and 60th St.), Closed.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Continuous Vaudeville—2:00 to 10:45 p. m.
CARNEGIE HALL (Seventh Ave. and 57th St.), Strauss and the Vienna Orchestra—Wed. Aft., Nov. 21.
NEW YORK (Broadway and 45th St.), Vaudeville.
CRITERION (Broadway and 44th St.), John Hare in The Gay Lord Quex—2d Week—8 to 14 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Rogers Brothers in Central Park—10th Week—65 to 72 Times.
REPUBLIC (206-211 West 42d St., adjoining The Victoria), James A. Herne in Sag Harbor—9th Week—61 to 68 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Henry Greenwall Stock in The Two Orphans.
MURRAY HILL (Lexington Ave. and 41st St.), Henry V. Donnelly Stock in Sheridan, or The Maid of Bath.
BROADWAY (Broadway and 41st St.), Jerome Sykes in Foxy Quiller—3d Week—15 to 21 Times.
MENDELSSOHN HALL (113 West 40th St.), Knebel Quartette and Ossip Gabrilowitsch—Tues. Eve., Nov. 20.
EMPIRE (Broadway and 40th St.), John Drew in Richard Carvel—12th Week—79 to 86 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Grand Opera in English—Repertoire—8th Week—Esmeralda, Il Trovatore and Mignon.
CASINO (Broadway and 39th St.), Florodora—2d Week—8 to 14 Times.
KNICKERBOCKER (Broadway and 38th St.), Maude Adams in L'Aiglon—5th Week—30 to 36 Times.
HERALD SQUARE (Broadway and 35th St.), Arizona—11th Week—82 to 89 Times.
GARRICK (65th St., East of Sixth Ave.), W. H. Crane in David Harum—8th Week—58 to 65 Times.
KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville.
SAVOY (112 West 34th St.), Henrietta Crosman in Mistress Nell—4th Week—22 plus 25 to 32 Times.
MANHATTAN (1285-1287 Broadway), Grace George in Her Majesty—6th Week—42 to 49 Times.
THIRD AVENUE (Third Ave. and 31st St.), Remember the Maine.
BIJOU (1239 Broadway), May Irwin in The Belle of Bridgeport—4th Week—23 to 29 Times.
WALLACK'S (Broadway and 30th St.), Olga Nethersole in Sapho—3d Production—2d Week—29 plus 55 plus 8 to 15 Times.
DALY'S (Broadway and 30th St.), San Toy—8th Week—58 to 65 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Fiddle-Dee-Dee—12th Week—85 to 92 Times, and Travesty on Arizona—6th Week—37 to 44 Times.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 27th St.), Richard Mansfield in King Henry V—8th Week—48 to 54 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), The Horse Show.
MINER'S (512-514 Eighth Ave.), The American Beauties.
MADISON SQUARE (24th St., nr. Broadway), Peter F. Dailey in Hodge, Podge and Company—5th Week—33 to 40 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Annie Russell in A Royal Family—12th Week—85 to 92 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Woman and Wine.
IRVING PLACE (Southwest cor. 15th St.), German Tragedy, Comedy, Drama, and Opera.
FOURTEENTH ST. (14th St., nr. Sixth Ave.), Lost River—8th Week—55 to 62 Times.
KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12:00 m. to 11:00 p. m.
ACADEMY (Irving Place and 14th St.), James O'Neill in Monte Cristo—5th Week—33 to 40 Times.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:00 p. m.
LEWEN (126-132 East 14th St.), Fred Irwin's Big Show.
STAR (Broadway and 13th St.), An African King.
GERMANIA (147 East 8th St.), Adolf Philipp in The Secrets of New York—10th Week—65 to 71 Times.
LONDON (225-227 Bowery), The Knickerbockers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (165-169 Bowery), The Bohemian Burlesquers.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (340-352 Adams St.), Vaudeville.
NOVELTY (Driggs Ave. and South 4th St.), Vaudeville.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), James J. Jeffries in A Man from the West.
PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in The Charity Ball.
UNIQUE (194-196 Grand St.), The New Night Owls.
LYCEUM (Montrose Ave. and Leonard St.), May Blossom.
AL. REEVES' MUSIC HALL (Fulton St., opposite Grand Ave.), The Oriental Burlesquers.
AMPHION (437-441 Bedford Ave.), Naughty Anthony and Madame Butterfly.
STAR (391-397 Jay St., nr. Fulton St.), W. L. Bissell's Fads and Follies.
EMPIRE (101-107 South 6th St.), The Australian Burlesquers.
COLUMBIA (Washington, Tillary and Adams Sts.), Joseph Jefferson in Rip Van Winkle, The Rivals, Cricket on the Hearth, and Lend Me Five Shillings.
GAIETY (Broadway and Middleton St.), The Village Postmaster.
BIJOU (Smith and Livingston Sts.), Chauncey Olcott in Mavourneen.
MONTAUK (585-587 Fulton St.), Daniel Frohman's Stock in The Ambassador and The Maneuvres of Jane.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Aves.), Vaudeville.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Now Building.
FOLLY (Graham Ave. and Debevoise St.), Now Building.

AT THE THEATRES.

Metropolitan—Esmeralda.

Grand opera in four acts. Libretto by Alberto Randagger and Theodore Marzials. Music by Arthur Goring Thomas. Produced Nov. 19.

Esmeralda	Grace Golden
Phoebus de Chateaupers	Philip Brozel
Claude Frollo	Lempriere Pringle
Quasimodo	William Pauli
Fleur-de-Lys	Grace Van Studdiford
Madame Lois	Della Niven
Marquis de Chevreuse	Leslie Walker
Gringoire	Harry Davies
Clopin	F. J. Boyle

The Metropolitan English Grand Opera company presented, last evening, for the first time in America, the grand opera, Esmeralda. The circumstances that surrounded the building of the opera make it peculiarly appropriate for presentation by an organization. It was written [illegible] whose company, then at [illegible] the same position in [illegible] company occupies [illegible] the first opera by [illegible] an English man[illegible] was an event in musical history. Arthur [illegible] Thomas, the recipient of the order, set to work, and in due course of time turned out the work. Lamentations arose at the time, from several quarters, because the plot of the first English grand opera ever written to order was based upon a French novel, "Notre Dame," because the librettists were not Anglo-Saxons, and because the composer, though an Englishman, was steeped in the musical traditions of France, where he had studied and developed his art. The combination of circumstances, however, formed a very pretty example of the cosmopolitanism of operatic art, and when the work was first produced in London, in 1883, it was received with much favor.

The libretto, from every point of view, is a very poor affair indeed. The rhymes are [illegible] and the verses are awkward. It is almost as bad as a literal translation from the German or Italian—than which there can be nothing worse. The story may be briefly told. Esmeralda, a street singer of Paris, in the fifteenth century, is loved by a prodigate priest, Claude Frollo, who, assisted by quasimodo, the hunchback bell ringer of Notre Dame, endeavors to abduct her. Phoebus de Chateaupers, captain of the guard, rescues and falls in love with her. Frollo escapes, but quasimodo is held a prisoner until Esmeralda pleads for and gains his liberty. In the second act, Frollo, enraged that Phoebus has been preferred to himself, endeavors to kill the captain. For revenge he accuses Esmeralda of the crime and she is condemned to death. She is saved from execution, however, by the appearance of Phoebus, whose injuries were but slight. Frollo attempts again to kill Phoebus, but quasimodo voluntarily receives the blow and dies with the satisfaction that he has saved Esmeralda's happiness.

The setting of this picturesque story by Mr. Thomas is a curious example of the effect of various musical environments upon the mind of a composer. The composition shows a combination of numerous musical ideals, based upon the work of others, rather than a clear and individual inspiration. The score is superb in color and in its elaborate embroidery, but it is a succession of small adornments instead of a complete and masterfully limned design. There are intricacies of harmony in it that are treated in most skillful fashion. There are also touches of good English melody in it that are most agreeable.

The presentation last evening was admirable in every respect. The scenery was elaborate, the stage-management excellent, and the chorus had ample opportunity to show its power and skill. Grace Golden, in the title-role, scarce did herself credit in the earlier scenes because of an unusual weakness of voice. But later she exhibited her full vocal power, and her acting was admirable. Philip Brozel sang the role of Phoebus very adroitly. Lempriere Pringle, as Frollo, sang impressively and acted with dramatic skill. William Pauli, as quasimodo, gave perhaps the finest impersonation that he has given this season; Harry Davies was an acceptable Gringoire, and F. J. Boyle as Clopin was altogether satisfactory. Grace Van Studdiford was a pleasing Fleur-de-Lys. The other roles were in capable hands. At the Wednesday matinee and on Friday evening Esmeralda will be repeated. Mignon will be sung on Tuesday, Thursday and Saturday evenings, and Il Trovatore will be the bill on Wednesday evening and at the Saturday matinee. Next week, Pinafore.

Irving Place—Die Goldgrube.

Farce in three acts by Carl Lauf and Wilhelm Jacoby. Produced Nov. 14.

Eduard Timmendorf	Gustav von Seyffertitz
Mina	Meta Bunger
Betty	Marie Reichardt
Paula	Marie Eisenhut
Robert Kessler	Otto Guthert
Vice-Consul Hellwig	Franz Kierschner
Ernst	Adolf Zimmermann
Theodor Bennecke	Max Hansler
Therese	Johanna Claussen Koch
Franz Brommel	Georg Baselt
Pepi Gschwandner	Frida Brandt
Krug	Adolf Teleky
Pfannenmuller	Julius Ascher
Lotte	Gussie Frankel

Last Wednesday evening, at the Irving Place Theatre, Heinrich Conried produced another of the plays that he acquired last Summer in Germany, and from the enthusiasm that it aroused it would seem that Die Goldgrube (The Gold Mine) is destined to enjoy more popularity on this side than any of the other importations exhibited by Herr Conried this season. Die Goldgrube is a brisk farce by Carl Laufs and Wilhelm Jacoby, who are well known here through their earlier work, All the Comforts of Home. This later play is even more humorous than that enjoyable and durable comedy, and it is to be hoped that before long it will be translated and presented on the English stage. In plot, construction, incidents and situations, Die Goldgrube is perhaps the best farce that Herr Conried has ever transplanted from Germany to America.

The central figure of the play is Eduard Timmendorf, an estimable citizen and the head of a family consisting of Nina, his wife, and Betty and Paula, his daughters. Timmendorf, at the outset of the farce, is in a state of high dudgeon because a concert hall has been opened in a building next his home. He engages his prospective son-in-law, Ernst Hellwig, who is an attorney, to bring suit against the proprietor of the concert hall and have the nuisance stopped. Suddenly news is brought to Timmendorf that by the death of an uncle he has become the owner of the offensive establishment. He decides to sell the property and keep the whole matter secret from his family. The concert hall pays large profits. Timmendorf explains his sudden affluence to his wife and daughters by telling them that a distant cousin of his, Theodor, has become rich and has settled an annuity upon him.

In the will of Timmendorf's uncle appeared a clause bequeathing a certain sum of money to a soubrette, Pepi Gschwandner, who is one of the stars of the concert hall. Timmendorf takes the money to her personally. In consequence the sweetheart of Pepi, one Brommel, goes to Timmendorf's house in great indignation to demand an explanation. He meets Mrs. Timmendorf and tells her of her husband's behavior. When Timmendorf reaches home he finds himself thoroughly distrusted. He concludes that his only means of escape from suspicion is to produce a bogus cousin Theodor. His notary opportunely arrives, bringing the day's receipts of the music hall. Timmendorf induces the notary to send his clerk to the house as the fictitious cousin. In due time the clerk arrives. Also the wife of the real Theodor arrives. Later the real Theodor himself arrives, and through the several cases of mistaken identity that arise the situation becomes most laughably complicated. The last straw that falls upon poor Timmendorf is the accusation that he has stolen the cash box of the music hall. The final explanations are brought about naturally and humorously by the arrival of Vice-Consul Hellwig, the father of Paula's fiancé, who announces that he has purchased the troublesome music hall, which has turned out to be a genuine "gold mine."

The presentation of the farce was thoroughly satisfactory in every respect. The action was brisk, and the performance was remarkably smooth and well balanced for a stock company production. Gustav von Seyffertitz, as Timmendorf, acted with splendid buoyancy and humor. The only fault in his excellent work was his habit of addressing the audience rather than his fellow players. Marie Eisenhut, except for occasional indistinctness in her utterance, was a delightful Paula. Adolf Zimmermann impersonated Ernest, the young lawyer, in brilliant, telling fashion. The others in the cast were capable.

Star—An African King.

Melodrama in five acts, by Madeline Merli and Charles E. Blaney. Produced Nov. 19.

Colonel Albert Winston	A. A. Andrews
General Marque	J. K. Hutchinson
Colonel Marque	W. A. Whitecar
Lieutenant Percy	James F. Kelly
Jacob	Fred Lotto
Kahama	Laurens Hascall
O'Flarety	W. H. Gough
Stelton	Ed Cable
The Spy	James A. Boshell
Private Lennox	S. F. Cairns
Telegraph Operator	William Fairfax
Surgeon	Thomas Steadman
First Orderly	F. Mc Ten Broeck
Second Orderly	F. Browning
Boer Runner	Walter Benns
Scout	William Flantan
Katherine Livingston	Olive White
Polly Stelton	Dorothy Kent
Coralie	Rolinda Bainbridge
Mrs. O'Flarety	Jennie Christie

The audience that assembled at the Star last evening to see the first performance here of Madeline Merli's and Charles E. Blaney's five-act melodrama, An African King, was large and vociferous. Every seat and every inch of standing room was occupied, and the sympathetic gallery kicked up such a rumpus that it was hard sometimes to hear what was doing on the stage.

From this it will be seen that An African King is a go. It is just the sort of play that the Star's patrons like. The subject is timely, and the conventional plot is developed by situations that have often been tried and found not wanting.

The action takes place in South Africa during the Boer war. The heroine is Katherine Livingston, an American girl, niece of Boer General Marque. Katherine and Albert Winston, a British officer, love each other, and Colonel Marque, the General's son, who is the villain, and also wants Katherine, puts all sorts of snags in the course of their true love. In the first act Winston comes to visit Katherine and is arrested. He cuts his way out, but later is taken prisoner, wounded. Katherine contrives to have him exchanged, and then Marque decoys him to a lonely outpost and would kill him but for Katherine, who consents to marry him to save her lover's life. In the fourth act a diamond mine owned by Katherine is blown up, and hero and heroine almost go with it, but make a thrilling escape across a chasm by means of a fallen tree. The last act shows how Katherine's forced marriage to Marque was illegal and sees her happily united to Winston.

There was a lot more than this: the African King, for instance, who worshiped Katherine and turned up at timely moments to save her life; also deputy villains, and persistent comic people. The action didn't lag for a moment and the climaxes were corkers.

Olive White gave a quiet, effective performance of Katherine, and A. A. Andrews was a satisfactory Winston. W. A. Whitecar was the villain and saturated himself in sardonic devilishness. James F. Kelly did well as a war correspondent, who divided his time between taking voluminous notes and foiling the villain. Dorothy Kent was a pert and lively Polly. Rolinda Bainbridge earned hisses as a Malay girl with a constant thirst for gore. Others who deserve mention were Laurens Hascall, Fred Lotto, J. K. Hutchinson, W. H. Gough and James A. Boshell. The scenery, by D. Frank Dodge, was excellent. Wilhelm Schaffer composed appropriate incidental music.

Next week, The Great Train Robbery.

Murray Hill—Sheridan.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived Paul M. Potter's picturesque play, Sheridan, or the Maid of Bath, on Monday night. The play, it will be remembered, contains more "asides" than any other drama written in the present generation, and these awkward speeches gave the players no little difficulty. Otherwise the play was acted in a very natural manner, and, on the part of several members of the company, a touch of brilliancy.

William Bramwell was unusually happy in his impersonation of Richard Brinsley Sheridan. He wore the clothes of the character with distinction, and his manner was attractively graceful. Thomas L. Coleman was a capital David Garrick. Walter Allen a delightfully humorous Michael Kelly, and William Redmond a dignified Dr. Thomas Linley. Charles D. Waldron displayed his best talents as Captain Panmler, and John Westley was a very capable Captain Matthews.

Laura Hope Crews had a fine opportunity to exhibit her accomplishments in the role of Elizabeth Linley, and her impersonation was vivacious and agreeable. Mrs. Thomas Barry acted the part of Lady Shuttleworth with her usual charm, and Rose Stuart was a delightful Lady Erskine. The stage settings were handsome and the costumes were very fine indeed. Next week, Gloriana.

American—The Two Orphans.

The stock company revived The Two Orphans last evening and played it generally better than the recent occasional productions of the same melodrama at the Star and other local theatres. Georgia Welles made a hit by her charming, intelligent and careful performance in Kate Claxton's historic part, Louise, and was ably seconded by Mary Hampton as Henriette. Julia Blanc gave a fine portrait of La Frochard, a character study of conspicuous power and thorough skill. Terese Deagle, new to the company, scored successfully by her fine work as Marianne and as the Countess de Linieres.

Ralph Stuart was a capital de Vaudrey, forceful, painstaking and sincere. Emile Collins as Pierre, Frank Linden as de Linieres, Thomas J. Keogh as Picard, and Herman A. Sheldon as de Presles also gave satisfactory impersonations. E. L. Snader made Jacques Frochard a comic opera character. The cast included besides Willard Curtis, James Cavanaugh, A. E. Dexter, G. H. Hervey, Charles Wilson, John Germon, Frank Holmes, Herbert Sims, Grace Audison, Anna Buckley, Audrey Kingsbury and Bernadetta Bartlett, all acceptable.

The stage management was more careful than sometimes before at this house and the scenery was first-rate. Next week, The Power of the Press.

Third Avenue—Remember the Maine.

Lincoln J. Carter's naval melodrama, Remember the Maine, is the attraction at the Third Avenue Theatre this week, and the large audience last night indicated that the play has still prime drawing powers on the East Side. The production is the same that was seen here last season. The scenery is elaborate, and the mechanical effects are many and sufficiently surprising. Among the players of the chief roles who deserved especial commendation are Herbert Denton as Harry Marshall, Clarence Bellaire as Lieutenant Haswell, Edith Dombey as Kate Walters, and Beatrice Thorne as Senorita Romorny. The play was acted last night with dash and vigor, and the audience rose at times to wild expressions of approval. Next week, The Katzenjammer Kids.

At Other Playhouses.

HERALD SQUARE.—Arizona is in its third month.

SAVOY.—Henrietta Crosman continues her triumphal career in Mistress Nell.

WALLACK'S.—Olga Nethersole still appears as Sapho.

REPUBLIC.—James A. Herne remains in Sag Harbor.

BIJOU.—May Irwin plays to large audiences in The Belle of Bridgeport.

KNICKERBOCKER.—Maude Adams appears in L'Aiglon.

EMPIRE.—John Drew remains in Richard Carvel.

CRITERION.—John Hare has begun his second week in The Gay Lord Quex.

MADISON SQUARE.—Peter F. Dailey amuses in Hodge, Podge and Co.

GARRICK.—William H. Crane appears in David Harum.

GARDEN.—Richard Mansfield's engagement in King Henry V will end on Saturday. Sarah Bernhardt and M. Coquelin in L'Aiglon next week.

DALY'S.—San Toy will give place next week to Daniel Frohman's stock company in The Man of Forty.

CASINO.—Florodora is the bill.

LYCEUM.—Annie Russell remains in A Royal Family.

BROADWAY.—Jerome Sykes appears in Foxy Quiller.

ACADEMY.—James O'Neill has scored a pronounced success in the revival of Monte Cristo.

FOURTEENTH STREET.—Lost River appeals strongly to the minds attuned to melodrama.

MANHATTAN.—Grace George is seen in Her Majesty. Lulu Glaser Dec. 3.

VICTORIA.—The Rogers Brothers in Central Park will give way next week to The Star and Garter.

METROPOLIS.—Joseph Murphy, the popular Irish comedian, began a week's engagement here on Monday night in The Kerry Gow. On Friday and Saturday night Shaun Rhue will be played.

GRAND.—Woman and Wine opened last night for a week with the original scenery and some of the original cast. Sylvia Lynden, who succeeded Elita Proctor Otis as the adventuress, Marcelle, scored a notable success in this difficult role. Millie James repeated her hit in the comedy part, and the others of the company were capable.

REFLECTIONS.

J. Minot West, once an actor, committed suicide yesterday at his home, Dorchester, Mass., by cutting his throat. He was an uncle of Paul West.

Elsie Esmonde was released by Fred C. Whitney at her own request from his Quo Vadis, playing the Pacific Coast, and is now rehearsing with the Arizona road company (No. 1), in which she is to play Bonita.

Francis R. Stewart is back in the city, after having spent a few weeks with his family at Evansville, Ind.

Florence Hamilton, who for the last four seasons has won success as leading woman of Corse Payton's Comedy company, has just received an offer from a New England manager to star her next season. If Miss Hamilton accepts the offer, Manager E. J. Esaty promises to make a revelation in repertoire.

Elizabeth Woodson will leave New York next Monday to open in Louisville with Marie Burroughs in The Battle of the Strong. She will originate the part of Carterette. The play will be seen in New York after a short tour.

Malcolm G. Hughes, correspondent of THE MIRROR at Utica, N. Y., has been made editor of the *Sunday Tribune*, of that city.

Gus Rapier and Jessie Knopp, of the Railroad Jack company, were married at Newton, Iowa, Nov. 7.

James Lackaye has been made stage-manager for Lost River at the Fourteenth street.

The Oswayo, Pa., Opera House was destroyed by fire on Nov. 12.

Human Hearts was booked in Anaconda, Mont., Nov. 12, but out of respect to the memory of Marcus Daly, who died on that day, Manager Nankeville canceled the date.

Alice Nielsen has now a legal right to that name, a Kansas City court having granted her last week permission to resume her maiden name, instead of that of her husband, Ben Neutwig, from whom she was divorced two years ago.

Manager William T. Keogh is preparing to send out The Great Train Robbery. He has secured control of a number of new plays that will be presented later in the season. It is announced that seven full-blooded Indians will be in the cast of The Great Train Robbery, a dramatic feature of which will be a battle between regulars, Indians and outlaws.

The Strobridge Lithographing Company secured on Nov. 14 a judgment for $11,134 against Thomas H. Davis.

Alberta Gallatin is going to appear in a Nell Gwynne play, written by Cator Beverin.

The four-year-old son of Charles Ogland got lost in New York on Nov. 13, and a policeman took him to a station house, where Mr. Ogland claimed the tiny truant the next day.

A divorce was granted at Newburgh, N. Y., on Nov. 12, separating Dr. Alfred Kayne, of this city, from his wife, Attalie Claire, and awarding to him the custody of their six-year-old daughter.

J. L. Veronee, manager of the Falk and Veronee stock company, and Lillian Mortimer were married at Salt Lake City on Nov. 3.

Ada Zell, who had been playing the title-role in The Convict's Daughter, left the company on Nov. 17.

De Koven and Smith's The Highwayman will open on Nov. 26 at the Park Theatre, Philadelphia, and will be seen in New York at the Grand Opera House in December. Fatmah Diard will be the Constance, Edmund Stanley the Dick Fitzgerald, H. W. Tre Denick the Foxy Quiller, and others in the cast will be Olivia Thorne, Ada Sharpe, Stanley Ford, Edmund Hayes, and Carl Formes. The company will be under direction of William Ross, with John J. Collins as business manager.

Evelyn Page, late of Mam'selle 'Awkins, and Walter H. Mann, non-professional, were married recently in this city.

Sarah Bernhardt's scenery arrived from Paris last week, when it was found to be much too large for the Garden Theatre, where Madame Bernhardt and M. Coquelin will open next Monday. A force of men went at it promptly and it will be cut down to fit the Garden.

Ruth Aldridge, recovered from her recent illness, rejoined Rupert of Hentzau at Savannah last week.

Joseph Haworth's tour in Robert of Sicily will open next week. In the cast will be Mabel Amber, Miriam Nesbitt, Celia Alsberg, Gertrude Makepeace, Katherine McCormack, Alexander Kearney, Herbert Horton Pattee, Sydney De Grey, Charles R. Bowers, Howard Davis, William Thorold, John V. Dailey, and Richard B. Milloy.

The opening of the Evans and Chatham company has been deferred until Christmas week, owing to the illness of Edward F. Evans, who has had typhoid fever. The Evans and Ward company will tour next season, with W. H. Ward as business manager, starring Trixie Coleman.

Judge Thomas decided in Denver last week that the local ordinances do not prohibit Sunday performances. A protest has been made by Dean Hart and others.

MUSIC NOTES.

The Leipsic Philharmonic Orchestra, conducted by Hans Winderstein, will begin their American tour, under management of Norma Knupfel, at Carnegie Hall on March 1.

Teresa Carreno will give her first New York piano recital of the season at Mendelssohn Hall this Tuesday afternoon.

Mrs. Schultze-Wichmann will give a song recital in Mendelssohn Hall on Nov. 28, assisted by her sister, Mrs. Lowe-Wichmann, who will be heard in public for the first time in several years.

Denver, Col., is soon to have a permanent orchestra, of which Henry Houseley, composer of The Juggler, Love and Whist, and other operettas, will be the conductor.

Minnie Tracey will soon begin a concert tour under management of Henry Wolfsohn.

Fritz Kreisler, the violinist, opened his tour on Nov. 18, appearing as the soloist at the Arion Society's concert in this city.

The tour of the Maurice Grau Opera company opened on Nov. 9 at Los Angeles, Cal., when La Boheme was sung, with Nellie Melba, Fritzi Scheff, MM. Cremonini, Campanari, and Journeets in the cast.

The Manuscript Society held its sixty-eighth private meeting in the Carnegie Chamber Music Hall last Monday evening. As is customary at these meetings, the entertainment consisted of the performance of original compositions by members of the society.

The Student Quintet of the Grand Conservatory of Music will give a concert in the Carnegie Chamber Music Hall on Nov. 22. The members are Jessie Parker, Alice Rossi, Joseph Hamilton, E. Fleck, and J. Schwanenfeld. Beatrice Eberhard will appear as violin soloist.

Mrs. Louis Bowland (Lenora von Stosch) contemplates resuming her professional work as a violinist, which work she abandoned upon her marriage about eight years ago.

Frank Vanderstucken has resigned the deanship of the Cincinnati College of Music and will return to New York.

Ernst von Dohnanyi gave two enjoyable piano recitals in this city last week at Mendelssohn Hall, on Nov. 14 and 17.

Evan Williams and Gwilym Miles gave a successful dual song recital at Mendelssohn Hall on Nov. 15.

The first regular concert of the New York Philharmonic Society's fifty-ninth season was given at Carnegie Hall on Nov. 16.

The Beethoven Quartet gave their first concert of the season at the Architectural League on Nov. 15, with Carl Herrmann as pianist.

Ida Rothstein, assisted by Edna Stern, Andrew Schneider, and Hans Kronold, gave an enjoyable piano recital at Carnegie Lyceum on Nov. 15.

RECOLLECTIONS OF ROSE EYTINGE.

The Paris of the Third Empire—A Glimpse of the Grand Prix.

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In 1869 I went abroad for what was, virtually, the first time, for my earlier hurried trip across and back, which barely occupied three weeks, could scarcely be called a visit.

After an uneventful voyage we arrived in Liverpool and went direct to London, arriving in that city on a Sunday morning—a drizzling, grizzling, gray Sunday morning, and I cannot remember a more wretchedly uninteresting, empty, miserable day than was that first Sunday in London.

As a consequence, be sure that the next day bright and early we set out, like true Americans, for Paris. Paris then was at the zenith of her pride and beauty. Napoleon the Third was its sovereign; and while, possibly, he may have been weak, short-sighted, corrupt, or any of the many things which he ought not to have been, he certainly made of Paris the finest, most fascinating city in Europe, both to native and to visitor.

It is quite likely that both citizen and visitor were heavily taxed, but in return for that tax they enjoyed the inestimable privilege of living in what had the appearance of a perfectly governed city. They had the opportunity of living in an atmosphere of lightness and brightness, where the air was filled with the scent of flowers, the sound of music, and the gay laughter of light-hearted souls.

Paris, in those days, was so attractive that travelers from the four corners of the earth hurried through her gates, glad of the opportunity to witness and to share her glory, and more than willing in return to pour their wealth into her lap. And to the visiting onlooker there was no evidence that the Parisians ever complained of the condition.

Certainly I never heard a French landlady complain, as I remember once to have heard an English one do. In response to her cry of poverty, I tried to cheer her by pointing out to her the many opportunities which she had for accumulating and saving money. "Ah, yes, my dear lady," she replied, "but the minute I've saved a sovereign, along comes a man in a black coat and takes it for the Queen."

Once we found ourselves in Paris, you may be sure we seized the first opportunity to go to the Grand Prix. And where could be seen a finer sight than Longchamps of a Sunday during the Third Empire?

It might not, I submit, have been a refreshing spectacle to an old-fashioned, orthodox, New England deacon; but to the every-day mere human creature it presented a picture likely to live a long time in the memory, marked with a white stone.

The long stretch of perfectly kept road, gleaming in the sunshine; the vast, emerald-green lawn, trim and close-cut; the horses in the paddock and on the course, with their well-trimmed fetlocks and hoofs oiled and polished, and their glossy coats, and carrying their heads high and their ears laid back, as if they knew their value. The imperial stand was ablaze with color and was filled with beautiful women in faultless costumes, and with men who were equally well dressed. Everywhere was gayety, brilliancy. The air was redolent of sweetness, bright with flowers.

Here they come? Bowling along over the soft green turf, in a low, dark landau drawn by four perfectly matched bays, with outriders gorgeous in uniforms which glittered with gold and steel, and with postilions jingling with spurs and bells, Napoleon the Third and the Empress Eugenie, followed by their court in equipages of equal beauty and brilliancy.

The Empress was then, like her realm, in the zenith of her beauty. She was tall and graceful, with a swan-like throat set upon beautiful, sloping shoulders, her hands were exquisitely beautiful, and her hair rippled in golden splendor around her fair face. But her eyes were set too closely together and drooped too low at their corners, as also drooped the corners of her mouth, to indicate that she had either a generous heart or a large understanding.

And beside her sat the Emperor with his dignified bearing and gracious manner, and his carefully waxed mustache and imperial. Louis Napoleon, like many another, had a happy knack of looking much more than he was. The one feature that seriously detracted from the general impressiveness of his appearance were his eyes. They were heavy, bulging, fish-like eyes. And with them was their son, young Prince Napoleon. Oh, fair young mother! Beautiful boy!

Let us thank God that it was not given to that woman, Empress though she was, to be able to look into the future, where waited disaster and disgrace, where death lurked for her husband, his realm to fall about him like a house of cards; her boy, stricken down in early manhood, dying on an African hillside, and herself passing long, lonely years of widowhood in exile.

In the Empress' train there were many beautiful women and courtly, distinguished-looking men, but as I was neither chamberlain nor a chambermaid at the French court I did not know them by name. To be sure I did recognize here and there some one whom I had seen before. There was the Princess Metternich, who was as well known and as well beloved for her charities as for her repartees. She was at that time considered one of the plainest but one of the wittiest women in Paris. To be the first is a misfortune, to be the last is fatal.

And there was Prince Pierre Napoleon, cousin to the Emperor, and better known by his sobriquet of "Plon-plon," who bore a striking likeness to the first Napoleon. And with him was his gentle, pretty young wife, the Princess Clothilde, who had emerged from the Convent of the Sacred Heart to be given in marriage to him. And a pity it was that she ever left the safe, sunny shelter to live so many sad years in the cold shade of his neglect. And near the Empress was her faithful attendant, Dr. Evans, the American dentist. He was a loyal courtier in the train of the Empress of the French in the days of her prosperity and power. How much more loyal was he to the helpless Spanish woman in that dark hour when, stripped of rank and power, she was fleeing for her life!

And coming across the lawn from the paddock, surrounded by admirers, I recognized a country woman, the beautiful Mrs. Ritchie, who is now Mrs. Adair, a daughter of General Wadsworth, of New York.

And the stately man, with a complexion like a pomegranate which has hung a trifle too long in the sun, with a long, drooping mustache, with hands and feet remarkable for their smallness and perfection of shape, with dark, impenetrable eyes—that man was Nubar Pasha, chief minister to Ismail Pasha, then Khedive of Egypt, grandfather of the present Khedive. At the time of which I write Nubar Pasha, an Armenian noble, was considered one of the foremost diplomatists in Europe, being ranked only as second to Prince Gortschakoff. Standing in the front rank of the gay crowd was a dapper little man, with a faint pair of legs encased in lavender trousers and supporting a fragile body that was trimly buttoned in a perfectly fitting bright blue surtout, his breast ornamented with a red rose. The very latest thing in hats covered his snow white hair. This was Auber, the composer. He was at that time more than eighty years of age, but to all appearance as gay and debonnair and as full of interest in the scene about him as if he had been a boy of twenty.

Not far from Auber stood Verdi, who was at that time engaged in finishing his opera, Aida, composed at the order of Ismail Pasha. Ismail was building an opera house at Cairo, which Aida opened with great eclat, Verdi himself conducting.

Prominent in the paddock, moving about among his compatriots, was Leonard Jerome, the father of Mrs. Cornwallis West, formerly Lady Randolph Churchill and grandfather to Winston Churchill. Leonard Jerome was easily one of the most distinguished looking men persent. There, too, was Harry Stone, a notable American of that day. And there was Cora Pearl, then one of the features of Paris. She was reclining in a perfectly appointed victoria and she was dressed in an ethereal-looking costume of pale mauve. Her poodle, which sat on the low front seat, blinking solemnly at her, was dyed the same delicate shade of mauve.

Such was Longchamps and the Grand Prix in the days of the Third Empire. So was all Paris. And when one remembers Paris as it was then, when one remembers the gayety, the brightness, the beauty that were everywhere, and then is brought into close view of the rough face of republican France as she is today, one is inclined to cry with the Moors of old:

"Aye de me, Alhama!"

ROSE EYTINGE.

OLD ORCHARD AT BUFFALO.

The Shubert Stock company at the Teck Theatre, Buffalo, presented last evening, for the first time on any stage, a new play by Marguerite Merington, entitled Old Orchard, suggested by Jules Lemaitre's L'Ainée. The play takes its title from the New England village where the scene is laid. Dr. Ludlow, pastor of a local church, is a dreamy theologian. His wife is of the "advanced woman" type, and neglects her home to attend club meetings. Upon Christie, Dr. Ludlow's daughter by his first wife, devolves the care of the homestead. She is loved by Vincent Adams, owner of a nearby estate. Adams, finding that Christie loves Ellis Price, a young professor, refrains from asking her to be his wife, and leaves for Europe. Meantime Nora, Christie's younger sister, a frivolous coquette, has been flirting with Price, who is too weak to resist her. Christie discovers them embracing. Thinking of her sister's happiness, she will not listen to Price's explanation, and announces the engagement.

The next act, two years later, finds the Ludlows in poverty, the parson having been ruined by speculation. By mistake he has used some of the church funds, to replace which he has borrowed, and is being pressed for payment. Nora has tired of Price and has a lover. Her husband brings her to her father's house, hoping that she will repent. Adams returns, still loving Christie, who has now taken a position as bookkeeper. He does not offer himself, realizing that the memory of her love for Price is not dead. To help her he secures her the offer of a better place, as companion to the sister of his friend Mason, an elderly millionaire. Mason comes to get Christie's answer, but is trapped by Dorothy, the youngest Ludlow daughter, into proposing to her.

Her parents are overjoyed at the prospective wealth, and Christie, shocked at their sordidness, decides to leave home. She has persuaded Price to forgive Nora, when a new difficulty presents itself. Nora's lover is Adrian Starr, Adams' nephew. He promises Nora to return her compromising letters if she will meet him at night in a pavilion on his uncle's estate. Nora fears to go, for Price watches her closely. Christie agrees to save her, and keeps the appointment. Price thinks Nora is with Starr, and, calling some witnesses, goes to the pavilion and demands admittance. Starr, who has attempted to make love to Christie, now urges her to hide, but she opens the door to the amazement of those outside. Thereafter the villagers scorn Christie, and even her parents believe her guilty. Starr offers her marriage, but she refuses, and in the end accepts Adams. Nora confesses, and Christie's good name is cleared.

A NEW FRITZ.

Emmet Devoy, a nephew of the late J. K. Emmet, who is said to possess the characteristics of that German comedian, will be put forward as a star in a play called Fritz in New York, translated and adapted by B. E. Valentine and Robert Griffin Morris. Mr. Devoy's tour will be under the direction of David Henderson, and Wemyss Henderson will be the acting manager. The play will go out as a production. The scenes are elaborate, and the action is laid in New York city.

Mr. Devoy is said to posses a rich, melodious voice and a handsome personality. His resemblance on the stage to the deceased Emmet is said to be startling. Not only does young Devoy closely resemble the popular "Fritz" in face and figure, but in grace and action. He was born in New York in 1873, and was educated in the Christian Brothers' College at St. Louis. His father is Judge Devoy, of that city, and his mother is a sister of J. K. Emmett. While a child and during the professional visits of Fritz to St. Louis, Emmet Devoy was seen on the stage in children's parts. Not being able to accomplish his purpose of at once becoming an actor, young Devoy joined the amateur theatrical organizations in St. Louis, and was soon recognized as one of the best amateur actors in that city.

It was on the advice of the late John W. Norton, then manager of the Grand Opera House, St. Louis (and former partner of David Henderson), under whose instruction Devoy had made many public appearances, that he finally adopted the stage as a profession. His first appearance was made with Reed and Collier in Hoss and Hoss at the St. Louis Grand Opera House. Judge Devoy, seeing the futility of attempting to change the young man's determination, induced him to forsake the stage for a couple of years and devote the time to cultivating his voice. At the end of this period Mr. Devoy resumed his theatrical career, appearing in Rice's 1492. This was followed by engagements in Rory of the Hills, W. H. Crane's company, Minnie Palmer's company, and The Girl from Paris. For a season Mr. Devoy was seen in the vaudeville theatres. The tour will begin about Dec. 1.

MAY IRWIN AS A MANAGER.

Arrangements were practically concluded last week by which May Irwin will lease the Bijou Theatre from H. B. Sire, owner and proprietor. The contemplated lease, it is understood, is for a term of years, beginning on Jan. 1, and Miss Irwin means, it is said, to change the name of the playhouse to May Irwin's Theatre. This arrangement will not affect Amelia Bingham's contract, already made, for tenancy of the Bijou from late in January until the end of the season. Miss Bingham will head her own company and will open in a new society play by Clyde Fitch, entitled The Climbers.

ACTORS' CHURCH ALLIANCE NEWS.

The memorial service for Harriett Saphore, late wife of J. L. Saphore, was held by the Alliance at All Souls' Episcopal Church, Madison Avenue and Sixty-sixth Street, on Thursday, Nov. 15, owing to the absence (through sickness) of the assistant rector and secretary of the Alliance, Rev. Walter E. Bentley, the service was conducted by his brother-in-law and late member of the dramatic profession, the Rev. John Smiley, rector of St. James' Church, Theresa, N. Y. A large number of sympathetic friends of the deceased were in attendance, many of them wearing the emblems of the Professional Woman's League, the Actors' Society, and the Alliance, in each of which Mrs. Saphore was a devoted and enthusiastic member. The solemnity of the burial service of the Episcopal Church was deeply intensified by the presence of a small bronze urn, which contained the ashes of the loving mother and affectionate wife. The music was rendered by the vested choir of All Souls' Church, under the direction of Walter Gale, the organist, and two solos were sung by Agnes Everest and Inez Crabtree, members of the P. W. L. The address by F. F. Mackay, president of the Actors' Society and first vice president of the Alliance, was full of pathos as he recounted the noble deeds and virtues of Mrs. Saphore during her life of patience and self sacrifice. The true Christian spirit of this estimable lady was beautifully depicted by the speaker in the reminiscences of her home life as wife and mother and also in her readiness to lend a hand to those in need. Mr. Mackay closed his remarks by reciting the Lord's Prayer. A neatly printed programme was arranged for the occasion.

The eleventh regular monthly service of the Alliance was held last Sunday evening in the Madison Avenue Baptist Church. The pastor and chaplain, Rev. Henry M. Sanders, D.D., preached upon "Religion and Art." There was a large congregation, and the sermon was greatly enjoyed. The Rev. F. J. Clay Moran, representing the secretary, took part in the service.

The sixth reception of the Alliance will be held on Thursday afternoon, Nov. 22, from 2:30 to 5:30, in the Hall of All Souls' Episcopal Church, Madison Avenue and Sixty-sixth Street. Members may invite two friends. A fine programme is promised for the occasion, and the Rev. Thomas R. Slicer will deliver an address.

TO PRODUCE UNLEAVENED BREAD.

Liebler and Company have accepted Leo Ditrichstein's dramatization of Robert Grant's popular novel of American life, "Unleavened Bread," and will make it their next production. The opening will occur shortly after the holidays, and after a few performances on the road the play will be brought to this city. The actress who will take the leading role of Selma has not been chosen thus far. The part of Flossie Williams, next in importance, will be played by Eleanor Robson, whose admirable performances in Arizona and In a Balcony have caused Liebler and Company to sign a contract with her for next season, and who has been loaned to them by La Shelle and Hamlin for the remainder of this season.

ANOTHER DONITA FOR ARIZONA.

Olive May, now with John Drew, who was the original Donita in Arizona, and who played in the all summer run of that play in Chicago, has been re-engaged by Kirk La Shelle, and will reappear in the role at the Herald Square Theatre next Monday evening. When Arizona was produced, Miss May was under engagement to Charles Frohman for the regular season and could not be released. This engagement terminates on Saturday evening next, and Miss May moves from Richard Carvel to Arizona without the loss of a performance. Eleanor Robson, who has played Donita thus far at the Herald Square, has been loaned for the rest of the season to Liebler and Company for the production of Unleavened Bread.

AT THE P. W. L.

The November drama meeting of the Professional Woman's League was held yesterday. Mrs. Sol Smith was chairman, and arranged a most attractive programme. The opening number was a piano solo by Elsie Lathrop. Maida Craigen then read an article on Helen Faucit, by Mrs. C. Barron Wilson. A harp solo by Madge McNulty and a vocal duet by Hattie Neffen and Mrs. Alfred M. de Lesser. Mary T. Stone talked entertainingly on "The Women of the Modern Drama." Sydney Cowell and Beatrice Maltman sang a duet. An interesting paper on Kate Field, written by Mrs. Sol Smith, and read by Sara A. Palmer, closed the programme. The attendance was large and appreciative.

MISS CROSMAN TO GO TO LONDON.

Henrietta Crosman, whose success in Mistress Nell has been so emphatic, probably will present that play in London next Spring. Maurice Campbell, Miss Crosman's manager, has been in correspondence with three London managers who are anxious to book Miss Crosman. He will go to the other side early in January, to complete arrangements. A special Mistress Nell company is now being organized, and will open its tour Dec. 24. Miss Crosman is playing to large audiences at the Savoy, and will remain there for an indefinite period.

MADGE LESSING ENGAGED FOR LONDON.

Madge Lessing, who has scored such a success with Francis Wilson, in the leading female role of The Monks of Malabar, has been engaged by Manager Arthur Collins, of the Drury Lane Theatre, London, for the title part in his forthcoming Christmas pantomime, The Sleeping Beauty. Miss Lessing will leave Mr. Wilson's company on Dec. 3, and will sail for London Dec. 5 on the *St. Louis*.

TO REVIVE THE STILL ALARM.

Following upon the success of Joseph Arthur's Lost River at the Fourteenth Street Theatre and in Boston, a revival of one of Mr. Arthur's successes, The Still Alarm, has been arranged for. David Towers is to manage the production, that will be made on an elaborate scale, every advantage being taken of the opportunities offered for realistic effects.

A FALSE RUMOR.

A rumor to the effect that Hobart Bosworth, the well known leading man, had died at Denver, Col., on Nov. 14, gained widespread publicity among members of the profession last week. Mr. Bosworth is not dead. George B. Trader, of the Actors' Society, received a letter from him yesterday, in which the actor said that he was in good health.

PAULA EDWARDS TO JOIN DE ANGELIS.

Manager Everett B. Reynolds yesterday engaged Paula Edwards to succeed Jessie Mackaye with Mr. De Angelis in A Royal Rogue. Miss Mackaye, though she has made a strong success in the opera, intends to retire from the stage, and will leave the company at the end of this week. Miss Edwards will open on Monday.

ENGAGEMENTS.

Margaret Wycherly, by Broadhurst Brothers, for The Smith in Why Smith Left Home.

Charles Allison, re-engaged, for The Burgomaster.

J. L. Ashton, for Lost River.

PROFESSIONAL DOINGS.

Pretty Nanette Comstock will be seen as Alice Adams in the forthcoming production of Clyde Fitch's Revolutionary play, Nathan Hale. Miss Comstock is one of the most charming of our younger actresses. She is a favorite in New York as well as in all the other principal cities where she has appeared with leading stars and combinations. Within the past few seasons she has been the leading support of Joseph Jefferson, John Hare, Sol Smith Russell, Henry Miller, Wilton Lackaye, and Otis Skinner.

Mrs. John Bankson, who has been in California for a year in order to regain her health, has entirely recovered and is now visiting in Portland, Ore.

Edwin H. Low, the head of Low's Tourist Agency, returned to New York last week after a two months' business visit in London. He reports that his enterprise on both sides of the Atlantic is in the most prosperous condition.

Henry Miller, who has been on a brief visit to his family in England, will arrive in New York on the *Kaiser Wilhelm der Grosse*, which is due to-day (Tuesday).

Business Manager E. D. Price, of the Manhattan Theatre, went to Bridgeport last evening to see Lulu Glaser in Sweet Anne Page, that will follow Her Majesty at the Manhattan Dec. 3.

Al Caldwell has resigned from the business management of John Griffith, and is in town.

Jacob Litt returned yesterday from a visit to his Western theatres.

Walter Burridge is frequently commended by the Chicago press for his excellent scenery provided for the Castle Square Opera company at the Studebaker. The sets provided for The Merry Monarch last week received general praise.

Henry Herman announces in a circular that "*with the permission* of Mr. Charles Frohman and Mr. William Gillette," in one of whose companies he is playing, he has for private reasons altered the spelling of his stage name to Henry Harmon. How long will it be before actors will feel it necessary to secure the permission of Mr. Charles Frohman to marry, have children and die?

Owing to the fact that only one-night stands were obtainable for the next three weeks, Minnie Seligman temporarily closed her tour in Indianapolis on Saturday. She will resume on Dec. 9 in Milwaukee, and will continue for the rest of the season in When a Woman Loves.

An interesting meeting between two long parted brothers occurred in the office of the American Theatre one morning last week. One of the brothers is Ralph Stuart, leading man of the American Theatre. The other brother is a mining engineer, long a resident of Alaska, where he has been very successful in mining. The brothers had not seen each other for more than eighteen years.

Clarence Fleming, manager of Minnie Seligman's company, attached the scenery and costumes of that organization at Cleveland, Ohio, on Nov. 19, in order to collect salary due to him. The matter was settled, and Mr. Fleming returned to New York last week.

Broadhurst Brothers' The House that Jack Built company arrived in town on Sunday, and will remain here, resting, for a week. Next Monday the company will begin a four weeks' engagement in Boston, and will return to New York to open at the Madison Square Theatre on December 24.

Henry E. Dixey has been especially engaged by Henry W. Savage to play the role of Sir Joseph Porter in the revival of Pinafore at the Metropolitan Opera House next week.

The first portion of the famous McKee collection of books, letters, manuscripts, engravings, and play-bills will be sold at the rooms of John Anderson, Jr., No. 34 West Thirtieth Street, on the afternoons and evenings of Thursday and Friday of this week. The sales will begin at three in the afternoon and at half past seven in the evening. A catalogue of the collection has been prepared by Mr. Anderson.

Lost River will close its Boston engagement next week, and the company will be sent on the road.

The new Théâtre Français, Montreal, is scheduled to open on Feb. 4. The inaugural attraction will be Neil Burgess in The County Fair.

Kelly and Mason are to be featured in the forthcoming revival of In Wall Street.

Dumas Robertson has sold his play, The White Mouse, to Broadhurst Brothers, who will soon give it a production. It is not improbable that these managers may conduct a starring tour for Mr. Robertson.

Elma Gilbette joins the Forepaugh Stock, Philadelphia, Thanksgiving week, to play second leads and leading juveniles.

Charles J. Bell, entirely recovered from an attack of nervous prostration, is now in the city.

Thomas Phillips, several seasons stage manager with T. Daniel Frawley, has been engaged in a similar capacity with Lester and company's attractions.

William D. Cave, treasurer of the Century Theatre, St. Louis, was married in that city, Nov. 15, to Alice [illegible] Weeks.

Sarah [illegible] Moyne, Orla Skinner, and Eleanor [illegible] probably will give another social morning [illegible] Brownings in a Balcony at a Broadway [illegible] this spring, and may make a tour of [illegible] principal cities in the play.

[illegible] a number of the Naughty Anthony company was taken to a hospital in Newark, N. J., [illegible]. She is suffering with an attack of [illegible].

Louis N. Parker's play, The Swashbuckler, produced on Saturday at the Duke of York's Theatre, London, does not appear to have been received with overmuch favor.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The stars are Clayton White, Marie Stuart and company in The Waldorf-Metropole Episode; Mrs. Katherine Bloodgood, concert contralto, who makes her vaudeville debut; Al. Leach and the three Rosebuds, in a new sketch by Joseph Hart, entitled Examination Day at School, and Mr. and Mrs. Charles T. Ellis in An Artist's Dilemma. The others are Leontine and Willy Colini, European eccentric dancers; Lew Bloom, tramp comedian; three Luken Brothers, acrobats; Alfred L. Guille, operatic tenor; Eddie Pinaud, bicyclist; Lawrence Sisters, songs and dances; Charles Kenna, comedian; the two Lamonts, acrobats, and Grace Alvarez, harp soloist. The biograph and stereopticon are retained.

Tony Pastor's.

The entertainers are Dixon, Bowers and Dixon, the three Rubes; Cook and Sonora, comedy duo; the Meeker-Baker Trio, acrobats; Frank Gardiner and Lottie Vincent, in A Shattered Idol; Louie Dacre, character artist; Suverne and Emerie, ring artists; Morton and Elliott, musical duo; Emerson and Omega, comedy duo; Bowley and Leslie, singers and dancers; Washington and Bryant, eccentric comedy team; the Mannings, musical comedians; Satsuma, Japanese juggler; Vic Leonzo, change artist, and the vitagraph.

Proctor's Twenty-Third Street.

Taglione, the new dancer, makes her down-town debut in a series of elaborately illuminated creations. The list also includes James O. Barrows, John Lancaster and company, in Tactics; Charles T. Aldrich, comedy juggler (second week); Juan Caicedo, "king of the bounding wire;" Charles K. Sweet, burglar musician; Ida Van Sicien and company in A Sporty Education; Gray Stephens' Landseer dogs, Lavender Richardson, mental marvel; Sansey Brothers, comedians; Laura Comstock, comedienne; Collins and North, comedy duo; Ida Marie Rogers, vocalist; Chris Green, monologist, and the kalatechnoscope.

Proctor's Fifth Avenue.

Ugo Biondi, the versatile artist; Papinta, who is in her third week; McIntyre and Heath, comedians; Henri French, cycling juggler; Foy and Clark, comedy duo; the Bunth and Rudd company, grotesques; Clarice Vance, singer of coon songs; John E. Camp, comedian; Gallando, clay modeler; Maxwell and Dudley, comedy duo; Frank and Dan, comedians, and Paley's kalatechnoscope make up the bill.

Proctor's Palace, Fifty-eighth Street.

The great Lafayette in his travesty of Ching Ling Foo, Williams and Tucker in Skinny's Finish, Montgomery and Stone, song and dance artists, and Smith, Doty and Coe, musical comedians, head a bill including De Witt and Burns, aerial novelty act; Maud Meredith, vocalist; the kalatechnoscope, Schuyler Sisters, comediennes; Lou Wells, dancer; Ed Rogers, comedian, and the Barrows, sketchists.

Proctor's 125th Street.

The entertainers are Alcide Capitaine, gymnastic expert; James J. Morton, comedian; Canfield and Carleton in The Hoodoo; Binns and Binns, musical comedians; Conway and Leland, one-legged acrobats; Bennett and Young, song illustrators; De Rigney Sisters, soubrettes; MacFayden and Royal, comedy duo; the Averys, sketch team; Ed J. Boyle, vocalist, and the kalatechnoscope.

New York.

Louise Beaudet, supported by Frank Doane, Grafton Baker, W. H. Macart, John Mayon, and Attalie Claire, in a new operetta, called Sweet Jessamine; the garden scene from Faust, sung by Jules Perotti; Ika Kosuth, Catherine Ingeroff, Alma Carol, and S. P. Vernon; the Musical Dumonds, and Emma Carus, are the features of a bill including Grafton Baker, the four Hills, Rooney and Gehrue, Billy Link, Belle Bucklin and company, the five Whirlwinds, Charles Morrill, Louis Granat, and Carl Marwig's ballet, introducing M. A. Kelly's Zouaves.

Koster and Bial's.

Pauline Hall heads a list that embraces Vernona Jarbeau, comedienne; nine Toozoolin Arabs, acrobats; Johnston Brothers, cyclists; Rossow Midgets, O'Brien and Havel, comedy duo; Alf Grant, comedian; Charles Rossow, "little but good;" Tenley and Simmonds, comedians; Mlle. Rialta, dancer; D'Alma's monkeys, Ford and Francis, vocal duo; Nellie Burt, comedienne; Madge Fox, comedienne; Martine, juggler; the Seymours.

Hurtig and Seamon's.

The bill includes Kara, the juggler; Mr. and Mrs. Arthur Sidman, Tom Lewis and Sam J. Ryan, James and Lucy Allison, Polk and Collins, the four Huntings, Hayman and Hayman, Zeb and Zarrow, Edna Collins, and the Brothers Horne.

Weber and Fields'.

No change is necessary from the present successful bill. People go to [illegible] and the burlesque on [illegible] will run for some time to come.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Miner and Vance's Bohemian Burlesquers are in town again for a week.

LONDON.—Robie's Knickerbockers have moved downtown for the week.

MINER'S EIGHTH AVENUE.—W. B. Watson's American Beauties regale the Westside this week.

OLYMPIC.—The Victoria Burlesquers hold forth in the uptown district.

DEWEY.—Ben Welch's Burlesquers are here this week. The feature is a burletta called The Man With the Funny Touch.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The Russell Brothers gave the world of vaudeville a shock and a very pleasant surprise on Wednesday evening last by producing a new act. Everybody has supposed that they were wedded for life to their old specialty, but it seems that everybody was mistaken. Some time ago they contracted with George M. Cohan for a new sketch, which he delivered to them just eight days before it was produced. Their enterprise in putting it on so soon after receiving it is very commendable, and any little shortcomings in the first few performances may easily be overlooked. There are four characters in the sketch, which is called A Romance of New Jersey. The Russell Brothers appear, as usual, as two Irish servant girls, who are employed in adjoining houses. They are both in love with an Irish policeman, and their rivalry furnishes occasion for the introduction of some "back talk" of a decidedly lively character. The mistress of one of the servants is much disturbed over an article in the paper, in which her husband's name is mixed up with that of a girl who is supposed to be suing him for breach of promise. The complications of the farce become involved when the mistress mistakes the servant from next door for the girl with whose affections her husband is supposed to have been trifling. There are some funny scenes, which are well worked out, though the author has missed a few good opportunities for laughs which will probably suggest themselves to him when he sees the piece played. The Russells ably sustained their reputations as fun-makers of the first class. James was especially good and in his conversation with the woman who thinks her husband is involved is extremely amusing. His golf costume and comedy make-up are good for a couple of big laughs by themselves. Mrs. John Russell, as the lady of the house, gave excellent support and delivered her lines with all necessary force and effect. She was handsomely gowned and looked very handsome. The young son of Mr. and Mrs. John Russell acquitted himself creditably as the policeman who hadn't a word to say. The sketch made a big hit on its first production, and a wide-awake manager of a certain big circuit, who was present at the first-night, booked the act for five weeks on the spot. The three Gardner Brothers combined mirth and melody pleasingly. The two Fantas and their little pig caused much laughter. McBride and Goodrich sang, danced and cracked jokes in their good old reliable way. Lucie Lane, who enjoyed the luxury of a spot-light, sang some frivolous songs. Jess Vernon, the ventriloquist, as usual, scored a hit of large proportions. His methods are good and his gags and business are up-to-date. Others in the bill were Rossley and Rostelle, Eliene Jaqua, Cogan and Bacon, Humes and Lewis, Tommy and Laura Harris, Mitchell and Berwick, and G. Burkhart. The vitagraph was retained. Business was very large, especially during the latter part of the week.

KEITH'S UNION SQUARE.—Kara, the eminent juggler, headed the bill and once again proved that he is past master of his profession. He introduced some new tricks that showed his dexterity to even greater advantage than the old ones. Grace Emmett and her company were seen for the first time here in a new sketch, called Mrs. Murphy's Second Husband, written by Charles Horwitz. Miss Emmett is an expert in the delineation of Irish character and gave a natural and delightful performance that reminded one of Mrs. Yeamans in the old Harrigan and Hart days. The farce deals with the adventures of a certain Mrs. Murphy, who has just married a second husband, who is much younger than herself. Her daughter has also married, but she has chosen an elderly man. A number of interesting and funny complications result, and the lines and situations kept the audiences in constant good humor, with frequent outbursts of hearty laughter. Miss Emmett has made a place for herself in vaudeville, and she will be welcome whenever she appears. She was assisted by two men and a woman whose names did not appear on the programme. Tom Lewis and Sam J. Ryan scored the laughing hit of the bill with their good old reliable sketch, which never seems to grow stale. Horace Goldin, who is rapidly coming forward as a headliner of the first class, gave a splendid performance. He does his tricks with neatness and dispatch and has cut out almost all of his patter with which he was wont to while away the time while performing his various feats. He has added a new "vanishing lady" trick which is very good and has brightened up his act in every way. Hamilton Hill sang "Good-By, Dolly Grey," "Beyond the Gates of Paradise," and one of those intense love songs which appeal especially to impressionable girls. His voice was in good trim and his success most pronounced. The Review Comedy Four sang well and introduced some bits of comedy that were well received. The Randalles did a good acrobatic act. The Allisons pleased with their dancing until Wednesday, when they were forced to retire on account of illness. Their place was taken by Fisher and Clarke, an average acrobatic comedy team, who will improve their act by better dressing. The three Toscarrys repeated their success of the previous week. Manning and Davis were well liked as usual in The Irish Pawnbroker. Lester and Jerman used a lot of up-to-date jokes that were laughed at. The bill also included the biograph, Signor Maceo and his dog "Chicago," Hayman and Hayman, Newell Chinquilla and Dunfrio, and the views of travel.

PROCTOR'S 125TH STREET.—J. E. Dodson, in Richelieu's Stratagem, proved a big drawing card. Charels R. Sweet's music and comedy were well received. The Seven Reed Birds, in The Morning After the Ball, made a big hit. "Cindy, I Dreams About Yer," Dave Reed, Jr.'s, latest coon song, was encored several times. The Davenport Brothers' athletic efforts seemed to please. The Schuyler Sisters sang sweetly and the Closs Brothers posed satisfactorily. The others were Ed Rogers, Mlle. Garretta's birds, James and Bonnie Farley, Sophie Burnham, and Gallando. The views of travel, kalatechnoscope, and Hoffmann's singing novelty are as potent as ever.

PROCTOR'S TWENTY-THIRD STREET.—John C. Rice and Sallie Cohen took first place on the bill owing to the absence of Pauline Hall. They "made good" in every sense of the word in The Kleptomaniacs, Herbert Hall Winslow's farce. Charles T. Aldrich made his usual hit with his budget of original tricks. James J. Morton won many laughs with his odd and "cute" methods. He has a taking manner and his jests were much appreciated. Bunth and Rudd and their company indulged in a varied collection of amusing "stunts" which found favor. Their giant cakewalk is a feature deserving special mention. Canfield and Carleton were vastly amusing in their sketch, The Hoodoo, which they have improved in many ways. La Petite Elsie did her series of imitations, winning much approval. She is a bright and clever youngster, and seems to enter into the spirit of her work with much enthusiasm. The musical act of Smith, Doty and Coe was one of the best-liked numbers on the bill. A neat and pleasing musical specialty by the three Westons, Belle Hathaway's monkeys, Frank and Don, comedians; Brennan and Sinnott, Paley's kalatechnoscope, and the stereopticon were also in the bill.

PROCTOR'S FIFTH AVENUE.—The Great Lafayette made his first appearance at this theatre, and it is needless to say made his accustomed hit. His versatility, dexterity and resourcefulness amazed the spectators, and his feats were applauded with much enthusiasm. The imitation of Ching Ling Foo was a special feature of his act. Della Fox made her reappearance in vaudeville and received a very hearty welcome from her legions of admirers. She was in much better form than when she was here last season and was quite successful with her songs. Papinta, with her wonderful light effects, continued her successful run and received as much applause as she did during her first week. Eva Williams and Jack Tucker made the laughing hit of the bill in Skinny's Finish, the "slang classic." Gus Williams commented on men, women and affairs in his usual happy way. Maude Meredith's songs were redemanded, and she scored a hit. The Averys, in coonisms; Charles H. Seymour, impersonator; the Maginleys, aerialists; Josie and Willie Barrows, singers and dancers; Reed's bullterriers, the travel views, and Paley's kalatechnoscope were also in the bill, which was more than satisfactory in every way.

PROCTOR'S PALACE.—Biondi, the proteun artist, was the star of the bill. He presented a sketch called A Night of Excitement, in which he impersonated six characters. The plot is rather amusing, and the entrances and exits are so cleverly managed that it seems difficult to imagine that Biondi played all the parts himself. He has learned to speak English excellently since he was last seen here, though he uses a pronounced London accent. He concluded his act with his impersonations of the great composers. He uses quite an elaborate setting and a small orchestra for this portion of his act, which made a decided hit. Joe and Nellie Doner came second on the list and scored a success in their comedy sketch. Alcide Capitaine showed her marvelous strength to great advantage on the bars and trapeze. Binns and Binns, in their mirthful and melodious specialty "made good," as usual. John D. Gilbert's quaint ideas won him great favor and many laughs. Post and Clinton were fairly amusing in their talking and dancing act. Bennett and Young did a neat illustrated song act. Their pictures are good and are well shown. Sisson and Wallace, Doerge Sisters, John R. Harty, Paley's kalatechnoscope and the views were also in the bill.

KOSTER AND BIAL'S.—Juan Caicedo continued his marvelous performance on the bounding wire and was enthusiastically received. The funny little Rossow Midgets in their athletic and boxing act and Charlie Rossow's soubrette specialty took the house by storm. Mr. and Mrs. Sidney Drew were successful in Kenneth Lee's sketch, When Two Hearts Are Won. Stinson and Merton won all sorts of laughs with their budget of ridiculous nonsense. The acrobatic stunts, singing and dancing of O'Brien and Havel were highly approved. Ralph Johnson did his startling bicycle act to the accompaniment of continuous applause. Julian Rose sang some new parodies and told several stories, which were received with approval. James Richmond Glenroy, with his doleful voice and his epitaphs, scored his usual hit. Press Eldridge had several new songs and jocose remarks in his monologue and held his own very well. The three Instrumental Willards played on instruments of seven different nations with much success. Others on the bill were Rita Redmond, Leon Morris' ponies, and the Anderson Twin Sisters.

NEW YORK.—The programme of vaudeville and ballet was continued. Les Dumonts, French musicians, made a hit with a somewhat novel specialty, introducing some good violin playing. Charles Merrill did a neat bicycle act. Louis M. Granat's finger-whistling was good enough to call for encores. The grotesqueries of Blocksom and Burns were laughed at. Emma Carus sang a new sacred song called "Excelsior," which was well received, and, assisted by Harry Von Tilzer, indulged in some of the latest coon songs. George Fuller Golden kept the house in good humor with his Casey anecdotes. Others in the bill were Lotty, Billy Link, Pat Rooney and Mayme Gehrue. Marwig's ballet was a pleasing feature. On account of the illness of Joe Ott, Nell Go In had to be omitted at several performances.

HURTIG AND SEAMON'S.—Henry Lee in his impersonations of celebrities was eminently successful. "Jess" Dandy created plenty of laughter. Ernest Hogan did and said some funny "coon" things. Mlle. Taglione's dances, with some novel light and scenic effects, made a good impression. Montague and West's musical act scored as usual. The bill also included Romalo Brothers, Mr. and Mrs. Harry Budworth, Halliday and Quinn, and Fuller, Moller and Burke. The last named were especially good.

WEBER AND FIELDS'.—The S. R. O. sign is not used at this house, as it is superfluous. Standing room is hard to get after half-past eight, and late comers must be content with an occasional glimpse of the stage. The stock company continued to present Fiddle Dee-Dee and the Arizona travesty.

The Burlesque Houses.

MINER'S BOWERY.—Howard and Emerson's A New York Girl entertained at this house last week.

LONDON.—The Rose Hill English Folly company provided the week's bill.

MINER'S EIGHTH AVENUE.—Sam T. Jack's Own company, headed by Mabel Hazleton, amused the Westsiders.

OLYMPIC.—Robie's Knickerbockers spent the week in the heart of Harlem.

DEWEY.—Mineo and Fulton's Jolly Grass Widows company pleased good houses. The burlesques, The Widow's Wedding Night and The Sign of the Red Light, were lively and showed the company to advantage. Prominent in the olio were Paulo and Dika, Imperial Trio, Lorenz and Allen, Gussie Vivian Fyne and Dundy, and Howard and Moore.

CIRCLE MUSIC HALL CASE IN COURT.

Counsel for Evans and Mann, managing directors of the new Circle Music Hall, at Broadway and Sixtieth Street, applied in the Supreme Court on Thursday last for a peremptory writ of mandamus to force the Police Commissioners to issue a license to the Park Circle Amusement Company.

The lawyer for the company stated that his clients had spent a great deal of money on the remodeling of the building and that their application for a music hall license had been refused.

A representative of the Corporation Counsel argued that the granting of a license was entirely at the discretion of the Police Commissioners. Justice Fitzgerald reserved his decision.

A NEW TEAM.

Artie Hall, the original Georgia coon-shouter, and Robert S. Roberts, the rag-time pianist and composer, have formed a partnership and will shortly appear in a new sketch called The Vaudeville Agency, in which Miss Hall will introduce her specialty. The skit will be perfected out of town before it is put on in New York.

YVETTE GUILBERT WILL RECOVER.

Yvette Guilbert, whose throat has been operated on twice recently by Professor Israels, of Berlin, is reported to be out of danger. She has hopes of being able to resume her stage career.

LILLIAN BURKHART.

Lillian Burkhart, who is pictured above, recently made her appearance at Keith's New York theatre, after an absence of nearly three years. Her little play was praised for originality, sentiment and verbal brightness, and Miss Burkhart for grace, cleverness, wit, method and costume. Alan Dale, in the New York *Journal*, called her a "clever little woman and an artist," and the New York *Times*, which does not pay much attention to vaudeville, praised her highly. At the beginning of the new year Miss Burkhart will give Captain Suzanne its New York premiere at Proctor's Fifth Avenue Theatre. This play was originally written by Brandon Hurst, but it did not meet all requirements, and was practically rewritten by Walter L. Hackett. It is being played now with great success in Chicago, at the Kohl and Castle theatres. Miss Burkhart's time is all filled, a fact that amply proves her success.

BURLESQUE SYNDICATE FORMED.

The managers of the leading Western burlesque houses held a meeting on Wednesday last, at Cincinnati, O., for the purpose of forming an association for the furthering of their interests. The houses represented were the Monumental, Baltimore; Lyceum, Washington; People's, Cincinnati; Empire, Indianapolis; Standard, St. Louis; Standard, Kansas City; Star, Cleveland; Buckingham, Louisville, and Williams' Academy, Pittsburg.

The object of the new association is to prevent the booking of poor companies, and it is said that organizations playing these houses will have to give first-class entertainments or suffer the consequences. The headquarters will be in Cincinnati.

The Empire Circuit, as it is called, now embraces the principal burlesque houses outside of New York, and managers of burlesque companies will be obliged to do business through the association. Each house retains its independence, as no pooling of financial interests has occurred.

The officers elected at the meeting are: President, James J. Butler, St. Louis; vice-president, Hubert Heuck, Cincinnati; secretary, James E. Fennessy, Cincinnati; treasurer, Colonel J. H. Whallen, Louisville; directors, James L. Kernan, Baltimore; George Eife, Washington; Harry Williams, Pittsburg; Hubert Heuck, Cincinnati; Frank Drew, Cleveland; James E. Fennessy, Cincinnati; J. N. Whallen, Louisville; J. J. Butler, St. Louis.

CON T. MURPHY'S RECORD.

Con T. Murphy, the author, actor and poet, who is to enter vaudeville under the management of C. T. Taylor, of Chicago, was born in St. Louis in 1841. Although he developed dramatic talent at an early age, his father was prejudiced against "play actors," and he insisted that the boy learn a trade, so Con took up marble cutting, lettering and carving. His early aspirations reasserted themselves, however, and in 1858-9 he was a member of Ben De Bar's Stock company in St. Louis. By hard work he rose from the position of a "supe" to be the juvenile man of the company, and later he played during the last stock seasons of Sinn's in Brooklyn, McCauley's in Cincinnati, and Bidwell's in New Orleans. In 1880 Mr. Murphy was a member of Lester Wallack's New York company, and was Mr. Wallack's stage-manager on the road. The versatile Con was interlocutor in all of the old minstrel companies, with Cameross and Birey, Billy Manning, Moran and Dixey, Bill Newcomb and Dan Bryant, and he sang the first song with Billy Emerson's Minstrels in San Francisco in 1870, having been one of the first men engaged by Tom Maguire. In 1884 Mr. Murphy wrote The Ivy Leaf, and followed it in 1888 with The Fairies' Well, both of which made much money for W. H. Power. His latest play, The Gamekeeper, is doing well this season, with Smith O'Brien as the star. Mr. Murphy is happily married, and while a man of domestic tastes, is very entertaining with his own songs and poems.

POLICE AT SUNDAY CONCERTS.

The anti-vice crusade, started by Richard Croker before he left for Europe last week, caused the police to sit up and take some interest in things. Detectives visited several theatres on Sunday evening to see that the law was not violated. At the Grand Opera House the act of Marsh and Sartella, singers and dancers, incurred the disapproval of the lynx-eyed sleuth, and they, as well as Manager John H. Springer, were escorted to the station house. They were bailed out by friends.

Police Captain Sheehan, assisted by six detectives and two special policemen, attended the concert at the Metropolis. They stopped the Brownings in the middle of their act, as they were using costumes. They also made an actor in another sketch pull off his wig while he was going through his part. Later they arrested the manager, Frank Griffen, who was bailed.

The concerts at the other houses were not interfered with.

HASHIMS MAKE CHANGES.

The Messrs. Hashim were very busy last week rearranging their theatrical interests. Their relinquishment of the Academy of Music in Washington is fully covered in the vaudeville correspondence from that city.

On Tuesday last the Hashims leased Koster & Bial's for one year, with the privilege of a five years' renewal. This lease places the house under the Hashims' control absolutely. Under the old arrangement they held it on a percentage basis, and the Koster and Bial estates controlled the refreshment privileges.

It is said that the Hashims have in mind a plan to extend their operations to several other cities.

WHY MISS HALL DID NOT APPEAR.

Pauline Hall, who was advertised in the Sunday papers as the star of the bill at Proctor's last week, did not appear. Miss Hall states that she notified Hurtig and Seamon week before last that she would not fill any more of the engagements made for her by them, as she claimed they had violated their contract with her. Miss Hall was greatly exercised over the matter, as she does not wish the impression to go abroad that she willfully disappointed the public.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Probably the best act this week is the "comic monologue" given by the Hal Stephens Co.

This act is entirely novel and well done. It consists of imitations of celebrated actors in their most prominent success and ranges from the ridiculous to the tragic. Preceding each of the imitations the character assumed is shown by illuminated pictures.

Mr. Stephens' best work is an impersonation of Jos. Jefferson in the awakening scene from Rip Van Winkle. The make up is a clever one and his impersonation of Rip is exceedingly well done.

The ridiculous portion of the act are imitations of James Russell, Willie P. Sweetnam, and Johnny Ray, and they proved to be very funny.—*Washington Post.*

Vaudeville Managers, Attention.

The Hal Stephens Co.

WILL PRESENT THE PROTEAN SKETCH,

"AT 1 A. M.,"

AT THE NOVELTY THEATRE, BROOKLYN, WEEK OF NOV. 19 (All This Week).

A BIG HIT. SEE FOR YOURSELVES.

Hal Stephens gives the only notable act—quite notable both because of its unusual nature and the pretentious manner in which it is presented.

His imitations of well-known artists are capable in the extreme. He attempts a diversified bill ranging from Johnny Ray to Joe Jefferson and Henry Irving. Each imitation is perfectly costumed and well made up.

His change to black face and back to Ray is truly a wonderful one—it seems a physical impossibility to get out of burnt cork in less than half a minute. The quickness of the changes from character to character, the verity of the costuming, the scenery and the effects produced make the sketch a most notable one, in fact, an epoch maker in vaudeville.—*Washington Times.*

"The Queen of Daintiness,"

CORINNE

"The Minstrel Boy."

ROBERT GRAU, Sole Agent, St. James Building.
Permanent Address, 126 West 84th Street, New York City.

DAN AND DOLLY MANN

Presenting the only real rural act in Vaudeville with Special Scenery.

MANDY HAWKINS a big hit at Richmond, Va., Bijou. Another hit at Chase's Lyceum, Baltimore. 3 Curtains 3. A grand success on the Buke, Pa., Circuit.

All Agents, or 224 E. 21st Street.

Continued Success at Keith's, Boston.

MR. J. K. MURRAY AND MISS CLARA LANE

THE WELL-KNOWN OPERATIC STARS.

Re-engaged for Philadelphia, New York, Cleveland, Baltimore and Washington. Now playing second engagement of two weeks in Boston. Managers, write.

EDWARD F. MILHOLLAND, Manager. Route in MIRROR. Per address, MIRROR.

CLARICE VANCE

The Southern Singer.

THIS WEEK,
Proctor's 5th Ave. Theatre,
New York.

The Charming Mimic.

VIOLET DALE

THE ROCHESTER HERALD—Violet Dale will be remembered as a rather beauteous maiden who gives some good imitations, including those of Andrew Mack, George Fuller Golden and Cissie Loftus, and won the hearts of the gallery gods. In her style of work she is undoubtedly clever.

ANNA BOYD

IN VAUDEVILLE.

Orpheum, San Francisco, Nov. 11-25; Orpheum, Omaha, Dec. 2. Address MIRROR.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

820 Chicago Opera House Bldg., Chicago.

WINTON and McGINTY

Most emphatic success on the Western Circuit. The only ventriloquial act that is made a headliner. Why? Because it's a drawing card. Memphis, St. Louis, Chicago, five weeks. Orpheum Circuit and Keith's to follow. Danger, thank you.

MR. AND MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

The Dainty Comedienne,

KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—*McLaughlin.*

With the Empire Vaudevillians.

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IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

MR. AND MRS. ARTHUR

SIDMAN

"YORK STATE FOLKS."

"'Course I may be sort o' biased,
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."
—*Charles Newton Hood.*

SPRING OF 1901—BIG PRODUCTION.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Barry Budworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

FRED NIBLO

HYDE'S COMEDIANS.

TWO GOOD THINGS.

JOSEPH HART —AND— CARRIE DE MAR

Keith's, Providence, Nov. 21-26

HARRY WALTERS

A BIG HEAD WITH TERRY McGOVERN IN THE BOWERY AFTER DARK.

At the fight in Louisville, Friday night, between Terry McGovern and Joe Bernstein, I was the second. Such a business.

MR. and MRS. JOE KEATON

THE MAN WITH THE TABLE.

Who is he? Ah, quit your kiddin'.

ARTIE HALL

THE ORIGINAL
"Georgia Coon-Shouter."

There are other people using my title, and I wish they would get something of their own to proclaim their particular line of work. If they don't, I will publish their names in this column.

Very cordially, ARTIE HALL.

"JESS" DANDY

The Leading Hebrew Parodist.

ALWAYS singing something new. *ALWAYS writes his own parodie*

Only three open weeks between now and May, 1901.

ALL AGENTS. Permanent address, Tremont, N. Y. City.

An Honest Hit!

CHAS. J. STINE AND OLIVE EVANS

Presenting
WANTED, A DIVORCE.
By JAMES GORMAN, Esq.

THE FOUR HILLS

ON BROADWAY.

NEW YORK THEATRE.

Opened there Sunday, Nov. 11

NEWELL AND NIBLO

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

301 STRAND, W. C.

J. AUSTIN FYNE'S EUROPEAN TRIP.

General Manager J. Austin Fynes, of E. F. Proctor's circuit, returned from his trip to London and Paris last Sunday on the *Umbria*. F. F. Proctor, Jr., son of the manager, also returned with Mr. Fynes and reports having enjoyed himself hugely at the Paris Exposition. Mr. Fynes said to a MIRROR man yesterday:

"Although greatly pressed for time—I had only five weeks at my disposal—I managed to cover a great deal of important ground and transacted quite a little business both in London and Paris. Perhaps the most important engagement I effected was that of Jean Marcel's 'Living Statuary,' or reproductions of high-class art studies. These living pictures, for such they are in reality, with some novel features attached, were the craze of London and Paris, and although they were offered an extension of their time at the London Athambra, where they had already appeared for nearly three months, I managed to get M. Marcel to come over, with his entire troupe, consisting of twenty-five male and female models, most of them famous among the Paris art students for their physical perfection. M. Marcel himself is a well-known Belgian painter and sculptor. He has succeeded in reviving the 'living picture' craze in Europe, and his pictures will undoubtedly create a sensation here. Not only are the lighting effects, the atmospheric qualities and the posings perfect, but he has also introduced an entirely new feature—that of reproducing *bas-reliefs*, which are simply marvelous in their fidelity to the originals. These studies were cheered when I saw them in London. In Paris M. Marcel was honored by a request from President Loubet, of the French Republic, for a private performance at the Elysées Palais.

"The company will sail on the *St. Louis* Nov. 24, and will make their American debut Dec. 17 at Mr. Proctor's Fifth Avenue Theatre. They come very high, but I believe their success will fully justify the large expenditure. I visited all the London and Paris music halls. Most of them are doing very well, especially the New Hippodrome, the Empire, Alhambra, Oxford, Tivoli, and Palace in London, and the Olympia, Casino, and Nouveau Cirque in Paris. Acting in co-operation with H. H. Feiber, the foreign agent of the Vaudeville Association of America, I secured quite a bunch of contracts with clever European artists, all of which I shall place at the disposal of the association. Among those I booked for early tours here are Mlle. Delbosq, who walks on a wire carried between the teeth of two spirited horses in a circus ring; Gildy-Vlaz, a splendid sharpshooter and pretty girl; the three Trentanori Sisters, trapeze performers; Hill and Hull, who will come back here with a new act; the Florenze Troupe, whose acrobatic act is now simply marvelous, and several others of equal note. I also instructed Mr. Feiber to engage Fred Leslie's dogs, Diana (the dancer), and several other Americans who are doing well in Europe.

"I could find no comedy acts worthy of our public—that is, of the kind we want. Indeed, comedy is a sadly-needed element in all the foreign halls. The circus acts are numberless, and all of them are really excellent; but the fun-making seems to be limited to a select few, such as Little Tich, Dan Leno, R. G. Knowles, Harry Randall, George Mozart, George Robey, and a few others. I made Mozart an offer, and he may accept it. Little Tich has worked his salary up to a prohibitive price, and I doubt if he really wants to come to this country. Knowles is coming over for a month only, but he will not do the act he has been doing so long in the London halls. Instead he will try an extract from his humorous lecture dealing with his travels around the world. Vesta Tilley is at the top of the female stars in the London halls, while Diane de Pougy, a handsome woman and graceful pantomimist, is the real thing in Paris. Miss Tilley will probably not appear in America next season after all.

"Quite a number of American performers are playing the London and Paris halls, and those who manage to get good places in the bills do nicely. Webb and Hassan made their debut at the Alhambra the night I was there and scored quite a success. It's like taking coals to Newcastle to send an acrobatic act abroad, however. Albartus and Bartram, A. D. Robbins, T. Nelson Downs, Carrie Scott, Lydia Yeamans-Titus, Pauline Moran, Lillie Hawthorne, Diana, Leslie's dogs and others are all doing quite well. Robbins especially, with his lightning-like work on the bicycle, has made a great impression abroad. I saw no one-act sketches anywhere, and the outlook is not encouraging for that feature in foreign vaudeville. The majority of London managers seem to be against this innovation, probably because of the numerous failures they have witnessed at trial performances."

"Do you think London is ripe for the continuous performance scheme, and does Mr. Proctor intend to move in that direction?"

"Yes, to both questions," answered Mr. Fynes. "The instant and tremendous success of the London Hippodrome convinces me that the big metropolis is a fair field for the all-day show. The Hippodrome is the first regular theatre in London to give daily matinees and to prohibit smoking, drinking and the promenade of the *demi-mondaines*. Result—crowded matinees and fashionable audiences, among whom are hundreds of children. As far back as 1896 Mr. Proctor went over the ground in London very thoroughly, with a view to opening a theatre there. On my recent visit I took up the matter where he had left it, and I bring back for his consideration no less than four very advantageous offers, either of sites or of already existent theatres. Mr. Proctor himself may conclude to go to London in the course of a few weeks, in which case things will be quickly brought to a decisive point. It will be reasonably safe to predict that Mr. Proctor will be established in London within a year."

Mr. Fynes' little trip was intended to serve as a long-deferred vacation, but he appears to have kept his keen business eye open just the same. He returned greatly benefited in health, and at once resumed his duties as general manager of Mr. Proctor's enterprises.

FARMERS WANT VAUDEVILLE.

Crops in Southern Kansas have been so good this year that every farmer has plenty of money. In order to enjoy the use of some of it, the agriculturists have decided to import vaudeville into their midst, as it were, and to save themselves the trouble of riding fifty miles to the nearest large town, they have fitted up the schoolhouses in several towns, so that entertainments may be given properly. Secretary Richards, of the Farmers' Amusement Company, was in Wichita recently to consult with agents of several companies which will tour this new "potato bug circuit." A series of at least fifteen performances at each schoolhouse will be arranged.

OPERATION ON WILLIAM H. WEST.

William H. West, the minstrel, underwent a trying surgical operation last week at a private hospital in this city. For some time past he has suffered from a cancerous growth in the mouth, which is supposed to have been caused by smoking. While with his company in Los Angeles the trouble developed so rapidly that Mr. West decided to go to New York at once and submit to an operation. Drs. John E. Erdman and Wright skillfully performed the operation, [illegible] was so successful that Mr. West expects to rejoin his company at Memphis on Thursday of this week.

HAL STEPHENS' NEW ACT.

Hal Stephens and Company have made a hit in their new act, At One A. M., in which Mr. Stephens gives some cleverly arranged impersonations. The sketch was highly praised by the Washington papers. It is one of the features of the bill at the Novelty, Brooklyn, this week.

HURTIG AND SEAMON'S REOPENS.

Hurtig and Seamon's music hall in Chicago, which was damaged by fire on Nov. 12, was reopened on Nov. 15. The debris was cleared away, flags were hung over the burned portions of the walls, and everything was put in order for business. Workmen will be engaged at night in making repairs and in redecorating the house for several weeks to come until a practically new theatre replaces the damaged one.

VAUDEVILLE JOTTINGS.

Alice Holbrook, William H. Sloan, and Benjamin Dillon have formed a trio and will shortly make their appearance in vaudeville in a new sketch.

Jos Vanderberg, who has been musical director at the New York Theatre for some time past, has resigned his position to take up other work in the musical line. He is considered the most expert oboe player in New York.

Manager Robinson, of the Olympia Theatre, Lawrence, Mass., has had a stock burlesque co. for the past three weeks and business has improved greatly. John Bryce, Jake Clifford, and Victor V. Vass are big favorites. The olio consisted last week of Hanson and Drew, Bryce and Clifford, Jackson and Douglas, Victor V. Vass, and Martin and Martin.

John Bryce, late Bryce and Inman and Bryce and Kennedy, has joined hands with Jake Clifford.

The Schuyler Sisters made a hit at Proctor's last week, and were placed in Pauline Hall's position on the programme, when she did not appear. An entire new set of songs has been prepared for them by George Spink, who wrote the music for Marshall P. Wilder's latest sketch.

Unlike most men who have been successful in the field of humor, Marshall P. Wilder has no ambition to shine as a creator of pathos. During the course of an evening spent in entertaining a private party Wilder was requested by his hostess to cease making them laugh for a few minutes and tell them something pathetic, so that they might have a chance to catch their breath. "Madame," he answered, "I'm never sad or pathetic, that is," he added hastily, "not intentionally."

The Misses Burt and Bergrath, sister team, have closed with the Gorman Brothers and will open on the Proctor circuit at the Fifth Avenue house on Nov. 19.

Lorraine Armour has just purchased a very pretty operetta, written by Charles P. Fleckton and Culthbert Cooper, which she will produce very soon, assisted by Charles Bagnley.

Jeanette Elliott, of the Parisian Widows co., secured an absolute divorce on Saturday on statutory grounds from her husband, who is one of the Rosini Brothers. The decree was signed by Justice Leventritt, of the New York Supreme Court. Miss Elliott was represented by Attorney M. Strassman.

John W. Albaugh, Jr., has issued a circular containing several excellent notices received by his one-act play, Trenton, in New York, Boston, Philadelphia, and Providence.

Ethel Tillson, of the Aunt Hannah co., made a hit at a Sunday night concert given by the co. at the Jacques Theatre, Waterbury, Conn., on Nov. 11.

A series of Sunday concerts was inaugurated at the Metropolis Theatre which is in the extreme upper end of this city, on Sunday evening last.

Rosaire, the wire artist, has signed with Vogel and Deming's Minstrels, to open with them Nov. 19.

The Scribner Show, week of Nov. 12-17, succeeded in breaking all records for big business at the Duquesne, Pittsburg. George Fitchett, formerly of Hyde and Behman's, Brooklyn, and later with Scribner's Gay Morning Glories, is acting manager of the co. for Mr. Scribner.

Jessie Bartlett Davis will be the star of next week's bill at Keith's Union Square.

The Carmen Sisters are now playing the Keith circuit with their new banjo act, which has met with favor. Their rendition of operatic selections, and Belle Carmen's playing of "The Palms" and "Holy City" is greeted with applause. They are contemplating a European tour.

Joseph Orr, who was reported to be seriously ill last week, is now on the road to recovery.

The members of Weber and Field's Stock co. will eat their Thanksgiving dinner on the stage of the theatre. Fay Templeton is making the plum pudding and De Wolf Hopper will carve an immense turkey provided by Lillian Russell. The managers will see that the glasses are filled and everybody will have a good time.

Tom Lewis and Sam J. Ryan scored a laughing hit of the phenomenal order at Keith's Union Square last week.

Larry Tooley, the Dutch comedian, while playing last week at Atlanta, Ga., received a paralytic stroke, affecting his entire left side. He will be removed to his daughter's home, Angus Inn, City Island, N. Y.

Lydia Yeamans-Titus and Frederick J. Titus will sail from Liverpool for New York on the "Germanic" on Nov. 28, to fill engagements on this side.

Fred Huxtable, late of McDonald and Huxtable, and J. B. Walker, late of Van and Walker, will hereafter work together, doing the latest illustrated songs. They are booked up to Dec. 1.

Sydney Grant and Miss Norton have issued a neat circular containing information about their new act, The Lady and the Tailor, written by themselves, in which they appear to have made a big hit. They are booked solid with their old act until May, 1901, when they will make a pretentious production of the new sketch.

Paul Schindler has replaced Jose Vandenberg as leader at the New York Theatre.

In the November number of "The Brown Book of Boston," a new publication, Ernest Melton has an interesting article on vaudeville, in which the Keith system is accorded a large meed of praise.

Frank Whitman, the dancing violinist, has bought a plot of ground at his home in Reading, Pa., where he will shortly erect a two-story house.

Lazette Du Brock writes that her time is all filled and that she is very successful with Jane Courthope's co. in vaudeville.

Zeb and Zarrow, the cyclists, have added several new tricks to their act. They will sail for Berlin in July next, for a two months' engagement, under the management of Isadore S. Wolfing.

Harry Blake gave a humorous interview recently to a representative of "Ben Accord," a bright little weekly published at Aberdeen, Scotland.

The Whitney Brothers report continued success in Europe. They state that all the American acts in England and on the Continent are doing remarkably well.

Lydia Yeamans-Titus has issued a very attractive booklet containing several of her latest press notices, as well as a series of her newest photographs. The booklet is a pretty souvenir and shows excellent taste in its make-up and printing.

It is said that the Hashims lost over $16,000 in their venture at the Academy of Music, Washington.

Harriet Weems and Bartley McCullum are about to enter vaudeville, appearing in a new sketch.

SONGS AND SINGERS.

Julius P. Witmark has accepted an engagement of ten weeks on the Orpheum circuit. Among the songs he will specially feature are "Don't Ask Me to Forget," "My Home Girl," "Ma Rainbow Coon," "The One I Love," and "Side by Side."

Flo Bench has made a great hit with "My Home Girl."

Benjamin Soth, cornet soloist, with the Apollo Orchestra of New York, is eliciting applause with "Promises of Light" and "Don't Ask Me to Forget."

The Lyceum Publishing Co., of New York, have recently published "The Colored Major," "Had You but Known that I Loved You," and "Don't Forget the Girl that Loves You."

Fred Truesdelle's five most successful songs are "The One I Love," "Yer Honey to Yer Mammy Jes' the Same," "Absence Makes the Heart Grow Fonder," "If I Thought You Loved Another," and "Forevermore."

"When Sousa Leads the Band," a new march song, words by William Jerome and music by Horwitz and Bowers, is meeting with phenomenal success with the Star and Gayter co. It will be heard at the Victoria next week.

The sacred song "In His Steps," by Raymond A. Browne and Leo Maurfield, has been illustrated by Henry B. Ingram and will be sung by his partner, Charles Jacklin, at Dockstader's Wonderland, in Wilmington, this week. This is the first time the song has been presented with pictures. Jacklin and Ingram will also present for the first time, with pictures, Hoelzt and Bell's child song, "In the House of Too Much Trouble."

Weston and Yost are singing "Absence Makes the Heart Grow Fonder."

Harry Kessler has made a hit with "A Private in the Ranks."

Stella Mayhew is singing "You Said A Plenty," "You Told Me I Need Never Work No More," and "Well, I Guess I'm Rid."

Nellie Peters, of Peck's Bad Boy co., is taking her audiences by storm with "Come Back, Babe, I Won't be Mean no More," and "Ma Tiger Lily."

J. K. Emmet and Lottie Gibson have scored genuine hits with "A Private in the Ranks," and "The Grand Stand Ball."

VAUDEVILLE. VAUDEVILLE.

Look out for my new act, THE OFFICE BOY!

GORDON H. ELDRID

Nov. 19, Keith's, Providence, R. I. Nov. 26, Keith's Union Square, New York City.

George Fuller Golden

BIG CHIEF RAT OF THE WHITE RATS OF AMERICA.

DIGBY BELL

In Vaudeville.

Nov. 19–G. O. H., Washington.
Nov. 26–Keith's, New York.
Dec. 3–Keith's, Boston.
Dec. 10–Keith's, Philadelphia.

MR. AND MRS. HARRY THORNE

Formerly WILLETT AND THORNE.

WE ARE IN IT IN BOSTON, TOO!

BOSTON MUSIC HALL.—All people troubled apoplectically should inquire at the box office the time when Mr. and Mrs. Harry Thorne & Co. go on and not enter the theatre until this act is over. If they witness it they are in danger of laughing themselves into convulsions. It is called An Up-Town Flat.—*Boston Daily Advertiser, Nov. 7, 1900.*

Wanted, To Hear From House Managers.

THANKSGIVING MATINEE—DAY—NIGHT

Special High-Class Vaudeville—Xmas Day Wanted

Write or wire, JOHN GRIMM, care Witmark Music Library, 28 W. 30th St., N. Y.

MR. and MRS. NEIL LITCHFIELD

Baltimore American, Nov. 11, 1900—Mr. and Mrs. Neil Litchfield have few peers in the portrayal of rural life. Down at Brook Farm is a charming little pastoral of mingled humor and picturesqueness.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 234, Brooklyn, N. Y.

MILTON and DOLLY NOBLES

A BLUE GRASS WIDOW.
WHY WALKER REFORMED.
Time Filled to June, 1901.
139 First Place, Brooklyn, N. Y.

CAICEDO, THE ORIGINAL.

King of the Wire. Without a peer.

This week at Koster & Bial's. Address 216 E. 14th St., N. Y.

BUSINESS NOTES.

Lydia Yeamans-Titus made a big hit at the Empire Theatre, Belfast, week of Nov. 5.

Arthur J. Lamb, the well-known sketch writer, has resumed business at his Chicago office.

James F. Dolan and Ida Lenharr are meeting with great success on the Orpheum circuit.

Frank Whitman, the dancing violinist, who has just completed successful engagements over the Keith, Proctor and Chase circuits, is now playing the clubs in this city.

Georgie Bryton and Mlle. Elise have joined forces and will hereafter appear in vaudeville. Miss Bryton will continue to do her clever male impersonations, while Mlle. Elise will render classic music on the piano during Miss Bryton's change of costume. Mlle. Elise will also act as accompanist, attired in a Mozart costume copied from prints of the great composer.

Dan Mann of Dan and Dolly Mann, was elected a member of the White Rats of America on Nov. 18.

Fuller, Moller and Burke in their sketch, Over the Pike made a very favorable impression at Hurtig and Seamon's Music Hall last week.

De Veaux and De Veaux have closed with the Burke and Chase Vaudeville co.

The Empire Vaudevillians co. plays at the home theatre in Cleveland Thanksgiving week. The house will be decorated for the occasion, and it is a matter of fact that no more seats are to be had for any performance, as the co. has been so well announced and highly spoken of in advance that the house is sold out.

Thanksgiving and Christmas day dates are desired by John Grimm, care of the Witmark Music Library, 28 West Thirtieth Street, New York, for a specially organized high class vaudeville co. House managers will do well to communicate with him.

The Eddy Family of acrobats will join the Empire Vaudevillians, taking the place of Manning and Prevost, who will shortly return to Europe. In addition to the headliners that the company now has, this act will make it one of the largest companies traveling, as thirty-one names will be on the programme. Business is enormous, and at St. Louis a new record was established. Johnstone Bennett has a new act in readiness, and the act of Tschernoff's dogs is now embellished with a new set of scenery.

Georgia Gardner and Joseph Maddern will return to New York about the middle of December, after an absence of twenty-five weeks, playing consecutively, finishing with the Kohl and Castle circuit. Upon their return they will produce two new sketches, one from the pen of George H. Emerick and the other by the well-known literary man of Chicago, Waldorf H. Phillips. Miss Gardner and Mr. Maddern have an offer to star next season in a three-act farce, under the management of a popular Chicago manager, which they are now considering.

One of the biggest hits in vaudeville this season has been made by Will H. Murphy in The Bifurcated Girl. Every line and bit of business is entirely new and highly amusing. The finish of the sketch, in which the leading lady is cut in two and the lower half does a cake walk off the stage, is a most novel ending to a bright act. The press notices have been excellent in every city in which the skit has been seen.

Mr. and Mrs. Augustin Neuville are now playing the Kohl-Castle circuit with great success. They open on the Proctor circuit Dec. 10 for five weeks, after which they will shelve their travesty in favor of their new miniature drama, How it Ended. In this, their new venture, they promise something above the ordinary act.

Agnes Herndon has closed her dramatic season and will open shortly in vaudeville with her successful sketch, A Game of Tickle-Tackle. She will be supported by her husband, Albert A. Andruss, and another well-known actor.

Mr. and Mrs. Edward Esmonde go West in December to present their comedy, Bill Toddle's Reception, for the first time in Kansas City, Omaha, Chicago, and St. Louis, playing a return date at Cincinnati with Hyde and Behman's, Brooklyn, to follow. The musical numbers in their act are constantly being changed, and every effort is made to keep it as bright and up-to-date as possible.

Mr. and Mrs. Harry Jackson have issued a neat circular containing the press notices of their new sketch, A Married Man.

FAIRS AND CARNIVALS.

Ellis Street Fair and Carnival was held at Augusta, Ga., last week. The city overflowed with [illegible]

Ocala, Fla., probably will have a street fair about the middle of December.

Cuba week at Jacksonville, Ill., will begin Nov. 26. The town will be well supplied with street shows.

Tacoma, Wash., Elks are preparing for a great carnival in the Summer of 1901; $12,000 have already been subscribed, and as much more will be raised. The carnival will continue for one week. It is the intention to secure performers from the East.

Evansville, Ind., Elks held a carnival Nov. 12-17. The attendance was good.

Phoenix, Ariz., will have a Cowboy and Indian Carnival Dec. 10-15.

The First Fall festival, at Orangeburg, S. C., was held Nov. 12-15. Large crowds were in attendance and were amused by free shows, parades and concerts.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Ahern, Al, Drew Park, Worcester, 19-24.
Adelman, Joseph G., G. O. H., Phila., 19-24.
Albaugh, John W., Jr., Chase's, Baltimore, 19-24.
ALBERTUS, CHAS. F., Proctor's 23d St., N. Y., 19-24.
Allen, Phyliss, Empire, Toledo, 19-24.
Alvarez, Grace, Keith's, N. Y., 19-24.
Amita, Keith's, Providence, 19-24.
Armstrong Bros.—Proctor's, Albany, 19-24.
ATTERSON-GALE, EDGAR, Orpheum, Kansas City, 18-24.
Averys, The, Proctor's 125th St., N. Y., 19-24.
Baily and Madison, Poli's, New Haven, 19-24.
Baker, Grafton—New York, N. Y., 19-24.
Barr and Benton—Olympic, Chicago, 19-24.
Bass, Bessie—Olympic, Chicago, 19-24.
Barrows, The—Palace, N. Y., 19-24.
Barrows, Lancaster—Proctor's 23d St., N. Y., 19-24.
Barthomes—Columbia, St. Louis, 19-24.
Behan Trio—Haymarket, Chicago, 19-24.
Bell, Digby—Chase's, Washington, 19-24.
Belman and Moore—Keith's, Providence, 19-24.
Bendet, Louise—New York, N. Y., 19-24.
Bennett, Johnstone—Columbia, Cincinnati, 19-24.
Bennett and Young—Proctor's 125th St., N. Y., 19-24.
Berger, Anna Teresa—Keith's, Providence, 19-24.
BIMBOLO'S, WONDERLAND, New York, Dec. 3-8.
Binns and Binns—Proctor's 125th St., N. Y., 19-24.
Biondi, Eva—Proctor's 5th Ave., N. Y., 19-24.
Bison City Quartette—Columbia, Cincinnati, 19-24.
Blocksom and Burns—Empire, Toledo, 19-24.
Bloodgood, Katherine—Keith's, N. Y., 19-24.
Bloom, Lew—Keith's, N. Y., 19-24.
Bonehill, Bessie—London, Dec. 12 indefinite.
Bonte, Leona—Olympic, Chicago, 19-24.
Boyle, Ed. J.—Proctor's 125th St., N. Y., 19-24.
Brennan and Simcott—Park, Worcester, 19-21.
Brooks Bros.—Park, Worcester, 19-21. Gilmore, Springfield, 22-24.
Brownings, The—Chicago O. H., 19-24.
Bucklin, Belle—New York, N. Y., 19-24.
Budd Bros.—H. and B., Brooklyn, 19-24.
Burth and Radd—Proctor's 5th Ave., N. Y., 19-24.
Burkhardt, Lillian—Columbia, St. Louis, 19-24.
Burnette Sisters—Music Hall, Glens Falls, 19-24.
Burnham, Sophie Cook's, Rochester, 19-22.
Burt and Bergrath—Proctor's 5th Ave., N. Y., 19-Dec. 1.
Burton and Brookes—Haymarket, Chicago, 19-24.
Butler, Etta—Keith's, Phila., 19-24.
Caicedo, Jean—Proctor's 23d St., N. Y., 19-24.
Callahan and Mack—Shea's, Toronto, 19-24.
Camp, John E.—Proctor's 5th Ave., N. Y., 19-24.
Canfield and Carleton—Proctor's 125th St., N. Y., 19-24.
Capitaine, Alcide—Proctor's 125th St., N. Y., 19-24.
Carleton, Wm. T.—Gilmore, Springfield, 19-24.
Carmen Sisters—Keith's, Boston, 19-24.
Caron and Herbert—G. O. H., Phila., 19-24.
Carroll, Johnny—Olympic, Chicago, 19-24.
Carus, Emma—New York, N. Y., 19-24.
Case, Charlie—Wonderland, Detroit, 19-24.
Cawthorn and Forrester—K. and B., N. Y., 19-24.
Chappelle Sisters—G. O. H., Elmira, 19-24.
Clemence Sisters—H. & B., Brooklyn, 19-24.
Clifford and Burth—H. and B., Brooklyn, 19-24.
Conkley and Hueston—Keith's, Boston, 19-24.
Coghlan, Rose—Haymarket, Chicago, 19-24.
Colleys, Musical—Haymarket, Chicago, 19-24.
Colini, Leontine and Willie—Keith's, N. Y., 19-24.
Collins and North—Proctor's 23d St., N. Y., 19-24.
Comstock, Laura—Proctor's 23d St., N. Y., 19-24.
Conditt and Morey—San Francisco, 19-Dec. 8.
Conway and Leland—Proctor's 125th St., N. Y., 19-24.
Cook and Clinton—Cook's, Rochester, 19-24.
Cook and Sonora—Pastor's, N. Y., 19-22.
Cotton and Lug—Chase's, Baltimore, 19-24.
Craigs, The—Keith's, Providence, 19-24.
Crane, Lawrence H. and B., Brooklyn, 19-24.
Cressy and Dayne—Chicago O. H., 19-24.
Crosbie and Farman—Wonderland, Detroit, 19-24.
Crossley, Mae—Gilmore, Springfield, 19-24.
Cummings Sisters—Haymarket, Chicago, 19-24.
Dacre, Lottie—Pastor's, N. Y., 19-24.
Dale, Musical—Wonderland, Detroit, 19-24.
Daly, Lizzie and Vonie—Chase's, Washington, 19-24.
Daly and Madison—Poli's, New Haven, 19-24.
Dumm Bros.—Proctor's, Albany, 19-24.
Dandy, Jess—Novelty, Brooklyn, 26-Dec. 1.
Darrow, Mr. and Mrs. Stuart—Boston Music Hall, 19-24.
Dashington and Bryant—Pastor's, N. Y., 19-24.
Davis, Belle—Olympic, Chicago, 19-24.

Davis, Jessie Bartlett—Keith's, N. Y., 26-Dec. 1.
Davis and Macauley—Orpheum, Omaha, 19-24.
Day, Geo. W.—Chase's, Baltimore, 19-24.
Delaur-Debriment Trio—Olympic, Chicago, 19-24.
De Rigny Sisters—Proctor's 125th St., N. Y., 19-24.
De Witt and Burns—Palace, N. Y., 19-24.
Dillon Bros.—Keith's, Providence, 19-24.
Dixon, Bowers and Dixon—Pastor's, N. Y., 19-24.
Dodson, J. E.—Keith's, Boston, 19-24.
Doggy Sisters.—Proctor's, Albany, 19-24.
DOLAN AND LENHARR—Orpheum, Los Angeles, 19-Dec. 9.
Donovans, The.—Park, Worcester, 19-24.
Downs, T. Nelson—Empire, Belfast, 19-24.
Drawee—Novelty, Brooklyn, 19-24.
Dresser, Louise—Chicago O. H., 19-24.
Dumonds, The—New York, N. Y., 19-24.
Duffy, Sawtelle and Duffy—Auditorium, Baltimore, 19-24.
Eldrid, Gordon—Keith's, Providence, 19-24.
Eddys, The—Columbia, Cincinnati, 19-24.
Eldridge, Press—Cook's, Rochester, 19-22.
ELTINGE, JULIAN—Empire, Nottingham, 19-24.
Ellis, Mr. and Mrs. Chas. T.—Keith's, N. Y., 19-24.
Elsie—Wonderland, Detroit, 19-24.
Emerson and Omega—Pastor's, N. Y., 19-24.
Emmett, Grace—Poli's, New Haven, 19-24.
Enemy, Mlle.—Keith's, Boston, 19-24.
Falk, Eleanor—Chase's, Washington, 19-24.
Farrell, Cliff.—Boston Music Hall, 19-24.
Farrell, Mr. and Mrs. Tony—Auditorium, Baltimore, 19-24.
FAVOR AND SINCLAIR—Brooklyn Music Hall, 19-24.
Fay, Ella—G. O. H., Phila., 19-24.
Felix and Barry—Columbia, Cincinnati, 19-24.
Field and McNeil—Boston Music Hall, 19-24.
Fields and Ward—Circle Music Hall, N. Y., 19-24.
Filson and Erroll—Chase's, Washington, 19-24.
Fisher and Carroll—G. O. H., Phila., 19-24.
Fitzgerald, H. V.—Gilmore, Springfield, 19-21, Park, Worcester, 22-24.
FLATT AND SUTHERLAND—Columbia, Cincinnati, 26-Dec. 1.
Forrester and Floyd—Keith's, Boston, 19-24.
Fowler, Bertie—Chicago O. H., 19-24.
Fox and Foxie—Empire, Toledo, 19-24.
Fox, Della—Empire, Cleveland, 19-24.
Foy and Clark—Proctor's 5th Ave., N. Y., 19-24.
Frank and Don—Proctor's, Fifth Ave., N. Y., 19-24.
French, Henri—Proctor's 5th Ave., N. Y., 19-24.
Gagnon and Pollock—Olympic, Chicago, 19-24.
Gallands—Proctor's 5th Ave., N. Y., 19-24.
Gardiner and Vincent—Pastor's, N. Y., 19-24.
GARDNER, THE—Newcross Empire, 19-24.
Gavin and Platt—Music Hall, Boston, 19-24.
Gaylor and Graff—Music Hall, Boston, 19-21, Novelty, Brooklyn, 26-Dec. 1.
Gevers, Two—G. O. H., Schenectady, 12-24.
GIBSON, JOSEPHINE—Chase's, Washington, 19-24.
Girard and Gardner—Olympic, Chicago, 19-24.
Girard and Travis—Novelty, Brooklyn, 19-24.
Gloss Bros.—Proctor's, Albany, 19-24.
Goldie, Horace—Keith's, Phila., 19-24.
Gordon, Vidoq and Waverly—Gilmore, Springfield, 19-24.
Gorman and West—Gilmore, Springfield, 19-21, Park, Worcester, 22-24.
Grant and Grant—G. O. H., Phila., 19-24.
Grant, Louis—New York, N. Y., 19-24.
Grant and Norton—Wonderland, Detroit, 19-24.
Gruenwin and Chance—Empire, Cleveland, 19-24.
Gray, Stephens—Proctor's 23d St., N. Y., 19-24.
Green, Chris—Proctor's 23d St., N. Y., 19-24.
Guille, A. L.—Keith's, N. Y., 19-24.
Gunning, Louise—Proctor's, Albany, 19-24.
Hall, Artie—Brooklyn Music Hall, 19-24.
Hall and Staley—Keith's, Providence, 19-24.
Hallen and Fuller—G. O. H., Phila., 19-24.
Harrigan—Auditorium, Baltimore, 19-24.
Hart, Anna—Empire, Toledo, 19-24.
Hart and De Mar—Keith's, Boston, 19-24.
Hawkins, Lew—Boston Music Hall, 19-24.
Harding and Ah Sid—Keith's, Phila., 19-24.
Paclow, Richard—Novelty, Brooklyn, 19-24.
Hawthorne Sisters—Columbia, St. Louis, 19-24.
Hawaiian Queen—Empire, Toledo, 19-24.
Haynes, Gertrude—Poli's, New Haven, 19-24.
Heckhows, The—Olympic, Chicago, 19-24.
Hedley and Hyde—Chicago O. H., 19-24.
Hendrix and Prescott—Novelty, Brooklyn, 19-24.
Hill, Hamilton—Keith's, Boston, 19-24.
Hilliard, Robt.—Shea's, Toronto, 19-24.
Hills, Four—New York, N. Y., 19-24.
Hines and Remington—Auditorium, Baltimore, 19-24.
Holloway Trio—Haymarket, Chicago, 19-24.
Hooker and Davis—Cook's, Rochester, 19-24.
Howard Bros.—Brooklyn Music Hall, 19-24.
Howe, Wall and Walters—Keith's, Boston, 19-24.
Howley and Leslie—Pastor's, N. Y., 19-24.
Hughes, Mr. and Mrs. Gene—Haymarket, Chicago, 19-24.
Humbert and Hepworth—G. O. H., Elmira, 19-24.
Huntington, Wright—Proctor's, Albany, 19-24.
Jacklin and Ingram—Wonderland, Wilmington, 26-Dec. 1.
Jarbeau, Vernona—Auditorium, Baltimore, 19-24.
John and Dean—Poli's, New Haven, 19-24.
Jones, Irving—Park, Worcester, 19-24.
Johns, Johnny—Keith's, Phila., 19-24.
Johnson and Blodgett—Shea's, Toronto, 19-24.
Johnson, Carrell—Keith's, Providence, 19-24.
Johnson, Davenport and Lorella—Chicago O. H., 19-24.
Johnstons, Musical—Cook's, Rochester, 19-22.
Josarys, Three—Keith's, Boston, 19-24.
Kenton, Mr. and Mrs. Joe—Olympic, Chicago, 19-24.
Kelly and Ashby—Boston Music Hall, 19-24.
Kelley and Violette—Chase's, Baltimore, 19-24.
Kendall, Ezra—G. O. H., Phila., 19-24.
Kenna, Chas.—Keith's, N. Y., 19-24.
Keppler, Frances—Cook's, Rochester, 19-22.
King, Vera—Chase's, Baltimore, 19-24.
Kosure Children—Chicago O. H., 19-24.
Kosure and Chaplin—Chicago O. H., 19-24.
La Belle Olive—Keith's, Phila., 19-24.
Lamore and Steele—Brooklyn Music Hall, 19-24.
La Page Sisters—G. O. H., Phila., 19-24.
Lafayette—Palace, N. Y., 19-24.
Lamonts, Two—Keith's, N. Y., 19-24.
Laurence Sisters—Keith's, N. Y., 19-24.
Lavender and Thompson—Columbia, St. Louis, 19-24.
Lawson and Namon—Keith's, Boston, 19-24.
Lawton and Heskell—H. and B., Brooklyn, 19-24.
Lee, Henry—Auditorium, Baltimore, 19-24.
Lee, Margaret and Baby—Chase's, Washington, 19-24.
Leech, Al.—Keith's, N. Y., 19-24.
Lee Febre, E. A.—Empire, Cleveland, 19-24.
Leigh and Bronson—Olympic, Chicago, 19-24.
Leonzi, Vic—Pastor's, N. Y., 19-24.
Lester and Jermon—Keith's, Providence, 19-24.
Link, Billy—Keith's, N. Y., 19-24.
LINTON AND MINTORN—Keith's, Phila., 19-24.
Litchfield, Mr. and Mrs. Nell—G. O. H., Washington, 26-Dec. 1.
Liebhirts, Three—Boston Music Hall, 19-24.
Lockhart's Elephants—Cook's, Rochester, 19-22.
Loken Bros.—Keith's, N. Y., 19-24.
Lyons and Crowley—Boston Music Hall, 19-24.
Lytton, Emily—Chase's, Washington, 19-24.
Macagnos, Three—Keith's, Phila., 19-24.
McBride and Goodrich—Boston Music Hall, 19-24.
McCale and Daniels—Olympic, Chicago, 19-24.
McCarver, Reed and McCarver—Chicago O. H., 19-24.
Maceo, Sig.—Keith's, Phila., 19-24.
MacFayden and Royal—Proctor's 125th St., N. Y., 19-24.
McIntyre and Rice—Park, Worcester, 19-24.
McIntyre and Heath—Proctor's 5th Ave., N. Y., 19-24.
McIntyre Maude—Keith's, Phila., 19-24.
Maitland and Way—Boston Music Hall, 19-24.
Malcome and Delmore—Columbia, St. Louis, 19-24.
Manning and Davis—Keith's, Phila., 19-24.
Mannings, The—Pastor's, N. Y., 19-24.
Marsh and Sartella—Dewey, Gloucester, 19-24.
Martinetti and Sutherland—Columbia, Cincinnati, 19-24.
Mason and Francis—Keith's, Boston, 19-24.
Massen, Louis—Haymarket, Chicago, 19-24.
Mathilde, La Petite—Columbia, St. Louis, 19-24.
Maxwell and Dudley—Proctor's 5th Ave., N. Y., 19-24.
Mazuz and Mazette—Columbia, St. Louis, 19-24.
Meeker-Baker Trio—Pastor's, N. Y., 19-24.
Meredith, Maud—Palace, N. Y., 19-24.
Midgeley and Carlisle—Keith's, Boston, 19-24.
Miles and Raymond—Wonderland, Detroit, 19-24.
Miller and May—Olympic, Chicago, 19-24.
Mills, Harry—Boston Music Hall, 19-24.
Mimic Four—H. and B., Brooklyn, 19-24.
Mitchell, Kitty—Columbia, Cincinnati, 19-24.
Mooney, May—Fall River, Mass., 19-24.
Monterey and Char—Konzerthaus, Hamburg, Dec. 2-8.
Montgomery and Stone—Palace, N. Y., 19-24.
Morrill, Chas.—New York, N. Y., 19-24.
Morn, Helene—Haymarket, Chicago, 19-24.
Morris, Clara—Keith's, Providence, 19-24.
Morton and Elliott—Pastor's, N. Y., 19-24.
Morton, Jas. J.—Proctor's 125th St., N. Y., 19-24.
Mortons, Three—H. and B., Brooklyn, 19-24.
Murphy and Allen—Novelty, Brooklyn, 19-24.
Murphys, The—Poli's, New Haven, 19-24.
Murray and Lane—Keith's, Boston, 19-24.
Murray, Elizabeth—Empire, Cleveland, 19-24.
Nawn, Tom—Orpheum, Kan. City, 19-24.
Neola—Haymarket, Chicago, 19-24.
Neuville, Mr. and Mrs. Augustin—Columbia, St. Louis, 19-24.
Nevarros, Three—Shea's, Toronto, 19-24.
Newell, Chinquilla and Dauffris—Keith's, Phila., 19-24.
Newsky Troupe—Chicago O. H., 19-24.
NIBLO, FRED—Haymarket, Chicago, 19-24.
Nichols Sisters—Haymarket, Chicago, 19-24.
Norworth, Jack—Chicago O. H., 19-24.
Nugent, J. C.—Poli's, New Haven, 19-24.
O'Dell, Mr. and Mrs.—Haymarket, Chicago, 19-24.
Olifans, The—Olympic, Chicago, 19-24.
Osterman, Kathryn—Empire, Cleveland, 19-24.
O'Neil and Terp—Haymarket, Chicago, 19-24.
Ozav and Delmo—Olympic, Chicago, 19-24.
Pantzer Trio—Orpheum, Kansas City, 19-24.
Papinta—Proctor's 5th Ave., N. Y., 19-24.
Partellos, The—Savoy, Lowell, 19-24.
Pudgam, Jessie—Orpheum, Kan. City, 19-24.
Patrice—Orpheum, Kan. City, 19-24.
Planka, Mlle.—Novelty, Brooklyn, 19-24.
Pierce, Alice—Gilmore, Springfield, 19-24.
Pierce and Egbert—Brooklyn Music Hall, 19-24.
Pinard, Eddie—Keith's, N. Y., 19-24.
Polk and Kollins—H. and B., Harlem, 19-24.
Post and Clinton—Proctor's, Albany, 19-24.
Powers Bros.—Keith's, Providence, 19-24.
Rae and Broache—Cook's, Rochester, 19-22.
Ramsey Sisters—Columbia, St. Louis, 19-24.
Randalls, The—Keith's, Phila., 19-24.
Rastus and Dinah—Keith's, Boston, 19-24.
Redding, Francesca—K. and E., N. Y., 19-24.
Rhead's Royal Marionettes—Boston Music Hall, 19-24.
Richardson, Lavender—Proctor's 23d St., N. Y., 19-24.
Rixford Bros.—Keith's, Providence, 19-24.
Robertus and Wilfrido—Chase's, Baltimore, 19-24.
Rogers, Ed—Palace, N. Y., 19-24.
Rogers, Ida Marie—Proctor's 23d St., N. Y., 19-24.
Rooney and Gehrue—New York, N. Y., 19-24.
Rose, Julian—G. O. H., Phila., 19-24.
Rosebuds, Three—Keith's, N. Y., 19-24.
Russell Bros.—Boston Music Hall, 19-24.
St. Onge Bros.—H. and B., Brooklyn, 19-24.
Sankey Bros.—Proctor's 23d St., N. Y., 19-24.
Satsuma—Pastor, N. Y., 19-24.
Sayre, Alva Lorraine—Chicago O. H., 19-24.
Schaffer, Severus—Chicago O. H., 19-24.
Schuyler Sisters—Palace, N. Y., 19-24.
Sells and Young—Empire, Cleveland, 19-24.
Sharp and Flatt—Empire, Toledo, 19-24.
Shattuck, Truly—Boston Music Hall, 19-24.
Shaw, Alice—Auditorium, Baltimore, 19-24.
Shean and Warren—Shea's, Toronto, 19-24.
Sheridan and Flanigan—Chase's, Washington, 19-24.
Silvern and Emerie—Pastor's, N. Y., 19-24.
SIMPSON, CHERRIDAH—Shea's, Toronto, 19-24.
Smedley Sketch Club—Columbia, St. Louis, 19-24.
Smith, Doty and Coe—Palace, N. Y., 19-24.
Smith and Campbell—Novelty, Brooklyn, 19-24.
Smith and Fuller—H. and B., Brooklyn, 19-24.
Solliker, Gus and Maud—A. M., Washington, 19-24.
Stanton, Hugh—A. M., Washington, 19-24.
Stephens, Hal S.—Novelty, Brooklyn, 19-24.
Stine and Evans—Gilmore, Springfield, 19-24.
Stone, J. W.—Chase's, Baltimore, 19-24.
Strassoch Opera—Keith's, Phila., 19-24.
Sullivan, Mark—Shea's, Toronto, 19-24.
Sully, Lew—Empire, Cleveland, 19-24.
Sully, Monte and Sully—Gilmore, Springfield, 19-24.
Sweet, Chas. E.—Proctor's 23d St., N. Y., 19-24.
Swickard, Mr. and Mrs.—Wonderland, Detroit, 26-Dec. 1.
Swiggett and Clark's—Shea's, Toronto, 19-24.
Taglione, Mlle.—Proctor's 23d St., N. Y., 19-24.
Thomas and Hall—Chase's, Baltimore, 19-24.
Thompson, Harry—Novelty, Brooklyn, 19-24.
Thorne, Mr. and Mrs. Harry—Brooklyn Music Hall, 19-24.
Thurston, Howard—Palace, London, 12-Dec. 8.
Tobins, The—Columbia, Cincinnati, 19-24.
Tschetnoff's dogs—Columbia, Cincinnati, 19-24.
Tyler, Rosa Lee—Columbia, St. Louis, 19-24.
Urben, Frank—Chicago O. H., 19-24.
URQUHART, SAMMIE—Home, New Rochelle, 19-24.
Van Sicklen, Ida—Proctor's 23d St., N. Y., 19-24.
Van Vechten, Ed—Victoria, E. C., 12-24.
Vance, Clarice—Proctor's 5th Ave., N. Y., 19-24.
Waldens, The—Music Hall, Glens Falls, 19-24.
Ward and Curran—Boston M. H., 19-24.
Warren and Blanchard—Orpheum, Kan. City, 19-24.
Wartenberg Bros.—G. O. H., Phila., 19-24.
Wayne and Caldwell—Columbia, St. Louis, 19-24.
Wells, Lou—Palace, N. Y., 19-24.
Welsh, Joe—Empire, Toledo, 19-24.
Weston and Herbert—Chicago O. H., 19-24.
Westons, Three—Poli's, New Haven, 19-24.
Whitney Bros.—Orpheum, Vienna, 1-30.
White and Stuart—Keith's, N. Y., 19-24.
WILBUR, MARSHALL P.—Orpheum, Kan. City, 25-Dec. 1.
Williams and Tucker—Palace, N. Y., 19-24.
Wills, Nat M.—Brooklyn Music Hall, 19-24.
Wilson and Waring—Empire, Cleveland, 19-24.
Willems, The—Haymarket, Chicago, 19-24.
Windom, Wm. H.—Shea's, Toronto, 19-24.
Winton, J. W.—Olympic, Chicago, 19-24.
Wood and Brydon—Music Hall, Glens Falls, 19-24.
World Comedy Four—Boston Music Hall, 19-24.
Young American Quintet—Wonderland, Detroit, 19-24.
Young, Ollie—Waldman's, Jersey City, 19-24.
Yeamans, Jennie—Keith's, Providence, 19-24.
Zazel and Vernon—H. and B., Brooklyn, 19-24.

MATTERS OF FACT.

Maud Sinclair as the Countess in Fedora has met with gratifying success with the press and public since her opening in that production.

Walter Chester is gathering some flattering press notices for his work as Arthur Sutro in At the White Horse Tavern.

Lillie Lawson, who is featured in A Midnight Bell for her specialty, is scoring a hit with the songs, "Florine Come Kiss Your Baby," and "When Chloe Sings a Song." Her dancing and banjo playing have also caught on.

Alma Chester makes scenic productions of Hoodman Blind, The Diamond Breaker, Beacon Lights, and The Lady of Lyons.

Agnes Ardeck, who is playing the role of Maude Radford in Through the Breakers, has received the highest praise from the press of the cities in which she has appeared for her artistic acting and the magnificence of her gowns.

The Broadway Four, with Lost River at the Fourteenth Street Theatre, are making a big hit in their specialty. Their singing of "The Corn is Waving" wins much applause, and this song promises to become identified with Lost River, as "Annie Laurie" was with Blue Jeans and "The Old Oaken Bucket" in The Old Homestead.

Florence Hamilton, who is now filling her fourth season with Corse Payton's Comedy company, has received a very flattering offer to star next season at the head of her own company through the New England States, where she is a big favorite. Negotiations will be opened, if Miss Hamilton accepts the offer, with well-known authors and owners for a straight line of plays particularly adapted to her.

Bennie Hendricks, son of Ben Hendricks, starring in Ole Olson, celebrated his seventh birthday at the home of his aunt by giving a party to twenty-one school companions.

The Katzenjammer Kids has scored a notable success and will be the Thanksgiving week attraction at the Third Avenue Theatre, New York. Blondell and Tennessy have a company of over thirty people to present this play.

A Spring Chicken has been meeting with excellent business for the past three weeks. The cast includes E. H. O'Connor, Gertrude Barnes, Harriet Clarke, Mlle. Chamnon, Harry Kittridge, Sid Hughes, David Rivers, Mae Jansen, Maud Davis, Nesta Johnson, Beatrice Jansen, Freddie Foy and E. H. Norton.

The Van Dyke and Eaton company report a very successful season. Louis and Mable Von Wiethoff joined at Hannibal, Mo., and A. B. Lynds, of the Giffen Stock company, St. Louis, joined at Springfield, Ill., on Nov. 4. The repertoire includes The Parisian Princess, Friends, An Enemy to the Czar, Law of the Land, Two Nights in Rome, France in 1798 and An Arabian Night.

Tennessee's Pardner did a very large business through the copper country. Arthur C. Alston, who had never visited that section before with any of his attractions, was so well pleased with his company's reception that he will hereafter include it in his route.

The tour of A Hindoo Hoodoo through the West and California has been a success. The comedy has been highly indorsed everywhere.

Alden Bass has made such an artistic and financial success the present season as Noah Vale in A Poor Relation that his manager, Frederick G. Berger, will continue his route into more advantageous territory. There is some talk of his playing the Hon. John Grigsby in the future.

The Ravel Humpty Dumpty company is reported to have done an excellent business in the Maritime Provinces.

The Academy of Music, Washington, D. C., has been leased by E. D. Stair and will be devoted to popular price attractions, opening Nov. 26 with A Rough Rider's Romance. The Academy will be booked in connection with the Stair and Havlin circuit of theatres.

Mt. Vernon, O., has now a population of almost 10,000. Forbing and Torrey manage the Woodward Theatre, play two attractions a week, giving matinées if required. Time in December and January is still open.

Lizzie Conway, with a varied experience, is disengaged for the rest of the season. She will accept jobbing engagements.

William G. Beckwith is in his second season as leading juvenile of the Boyle Stock company, Nashville, Tenn., and is becoming a strong favorite there.

Christmas and New Year's Day are still unbooked at Niagara Falls. Apply to Sam S. Shubert, the Herald Square Theatre, this city.

Anna Wilkes is meeting with success as Chick Bobbs in The Man from the West. Her specialty is the best act in that.

A population of 11,776 is what the citizens of Dracut gives Milford, Mass., where Manager Morgan has got a time in for another January and February.

Elsie Cox, who is to be the star to be permanently addressed at 16 West Seventy-first street, this city, is the fair Nellie of the Nightingale Inn, Hoodville, Conn., and Williams Cox is delighted with the business she is doing.

A good attraction can secure the week of Dec. 17 by applying immediately to the Lowell Opera House, Lowell, Mass.

Manager Poole, Fall River, Mass., has signed for engagement with Lincoln and Company, to open up there as leading woman. Her address is 221 West Thirty-eighth Street.

Hats and bonnets, particularly stage headgear, are made by Miss Harman Brown, of 20 West Thirty-third Street. Miss Brown has no difficulty in pleasing the most fastidious.

Lizzie Morgan's performance in Through the Breakers is being rewarded with many commendations by critics everywhere. Miss Morgan is a capital character actress, with stock training.

John W. Bankson, who is playing a strong character role in Private John Allen, has been credited with giving the best performance ever seen in the South in that style part.

Faust as staged and played by Alan Tabor and his company has been very successful. Mr. Tabor is striving to make his the finest production of Faust yet seen.

Helen Ogden, who is called the most beautiful octoroon in this country, has joined W. L. Swain's Nashville Students for the current season as prima donna and leading business.

Herbert Hall Winslow's farce-comedy, A Knotty Affair, in which John C. Rice appeared several seasons ago, is for sale or to rent by John Grimm, of 28 West Thirtieth Street, New York. It has paper and can be played with ten people.

A tall, handsome juvenile man with dramatic ability is wanted by W. A. La Bonte for The Cowslip Farm company.

Oliver D. Byron has copyrighted a one-act comedy, entitled My Lord Smith, to which he has reserved all rights.

Thanksgiving and Christmas days are wanted by John Grimm, who may be addressed in care of the Wittmark Music Library, 28 West Thirtieth Street, New York. He offers a specially organized, high class vaudeville company.

The local lodge of I. O. O. F. of Parkersburg, W. Va., purchased 300 seats at the Auditorium in that city to witness Charles H. Yale's Forever and Ever Devil's Auction on Nov. 22 and will attend the theatre in a body on that evening.

Balletmaster Alviena reports success with his pupils and novelties. La Nera, the Maid in the Moon, act scored such a big hit at its first production that it is booked for London early in the Spring, while Mazy King will sail for Germany in April in the Dance Gladiatorial. Others are Ida Fuller, Anna St. Tel, Catherine Barthe, Hooker and Davis, etc.

M. W. Hanley: "We are playing to a very large business. A Free Lance has caught on in great shape. Last Friday night at St. Louis we did Hamlet, and the entire house was sold out, with a big sale for Othello Saturday night. In Louisville, at the Avenue Theatre, this week, we produce A Free Lance, Romeo and Juliet, Hamlet, and Othello. Next week we play the Walnut Street Theatre, Cincinnati, presenting the same plays."

Managers Lothrop and Tilman have the week of Dec. 3 open at the New Union Hill Theatre, Gloucester, Mass., owing to the closing of the company originally booked. A good repertoire or first-class one-nighters can have the time.

Playwright Edgar Selden, manager of the Rays in A Hot Old Time, while playing a fifth engagement in Baltimore last week, presented James L. Kernan, the manager of the Auditorium, with a fine blackthorn walking stick bearing a solid silver tablet with the inscription: "Edgar Selden to James L. Kernan, Killarney, 1900." Mr. Selden had the stick cut in Ireland last Summer.

Attractions of the highest order only are booked at the French Opera House, New Orleans. The house seats 2,145, and its acoustics are excellent for lyric productions and concerts, as well as dramatic attractions. Charles Fourton is doing the booking.

"Mineral" care this office, wants $3,000 on a real estate security. He will also give interest in a theatrical enterprise.

Kolb's Hotel, 537 and 539 Walnut Street, Cincinnati, is conducted on both the American and European plans, with special rates to the profession. The hotel is easily accessible to all theatres.

THE REVIVAL OF NATHAN HALE.

Clyde Fitch's play, Nathan Hale, by many considered his best effort, will soon go on tour with Howard Kyle and Nannette Comstock in the roles of Nathan Hale and Alice Adams, and under the management of W. W. Wilkinson. The play will be presented with the original scenery and costumes seen in this city during its engagement at the Knickerbocker Theatre. Mr. Wilkinson is enthusiastic about his venture. "Nathan Hale has been often spoken of as the representative American play," says he. "The author has never before written with as much simplicity and force. Its best qualities are its clear exposition of human character, the unaffected simplicity of its subject, its easy, natural development, its sprightly humor and genuine pathos. The great American historical drama, like the great American epic, may be yet unwritten, but Mr. Fitch's idea of how Nathan Hale accepted the mission from which his comrades shrank, and the touching scene of the condemned spy's last night on earth, have not lacked generous appreciation. Nathan Hale is a play of struggles and silence. It begins frivolously, ripens into comedy, and finally drops into tragedy of the simplest and most touching kind. Mr. Kyle's association for the past decade as leading man with the most prominent Shakespearian stars and some of the most notable productions of this country has placed him in the front rank of serious actors, and it is easy to recognize at once in him the ideal Yankee school teacher hero. Miss Comstock is one of the most charming and accomplished of the younger leading ladies. For the past two seasons she has been the leading support of Otis Skinner, and previously to that was seen in the same capacity with several eminent stars. She has youth, beauty and cleverness, the three essentials for the ideal of Alice Adams, the pretty school girl sweetheart of Nathan Hale." A superior company has been engaged, and Manager Wilkinson has arranged to begin the four Thanksgiving week.

ALAN TABOR'S FAUST.

Alan Tabor is presenting in Ohio Goethe's masterpiece, Faust. Mr. Tabor expended $1,500 on the production during the past Summer. The electrical effects have been arranged by the most experienced electricians, a number of special effects having been imported from Europe. The cathedral and a double quartette of mixed voices, the garden scene with its electrical effects, the Brocken scene, employing fifty people, and the beautiful apotheosis, painted at a cost of $5,000, are some of the features of the production. The company has been selected with care, each person being especially engaged for his or her part. The company has received the best of press mention and the public have been more than pleased with the entertainment offered. The company is now booking for the rest of this season and 1901-1902.

A MYSTERIOUS WOMAN.

A Mysterious Woman, a three act musical comedy written specially for Leon Washburn by Harry E. Marshall, began its tour Saturday, Nov. 17. Mr. Washburn has engaged a very strong cast and executive force. F. C. Conner will direct the tour and W. G. Collings will look up the interest in advance, aided by three assistants. Nelson and Milledge, whose vaudeville classic Glass Put In is so well known to the patrons of Keith's and Proctor's, have roles in the comedy well fitted to their line of work. Perella and Wills, Hart and Verona, and Bobby Marth we also have important roles. Jefferson Hayes will look after the musical portion of the programme, which is said to be novel and varied.

WALTER FESSLER'S NEW PLAY.

Walter Fessler's play, The Great White Diamond, which introduces a new character to the stage, the mytelops, has caught the popular element everywhere. It is a melodrama alive with thrills and keeps the down-stairs audience as well as the enthusiastic and vociferous gallery gods on the qui vive. It has attracted large audiences. Local managers have uncovedly indorsed the play and production.

Married.

CAVE—WEEKS.—William D. Cave and Alice Rutledge Weeks, at St. Louis, Mo., Nov. 15.

MANN—PAGE.—Walter H. Mann and Evelyn Page, in New York city.

RATHE—KNOPF.—Otis Rather and Jessie Knopf, at Newton, Ia., Nov. 7.

MERONEY—MORTIMER.—J. L. Veronee and Lillian Mortimer, at Salt Lake City, Utah, on Nov. 15.

Died.

[illegible]

LETTER TO THE EDITOR.

The Way Down East Companies.

New York, Nov. 20, 1900.

To the Editor of The Dramatic Mirror:

SIR: In your issue of Nov. 17 I read the following editorial, which reflects severely, and very unjustly, upon one of my companies:

Toronto playgoers are grumbling at the quality of the theatrical entertainment and even the bonus for their delectation. A paragraph of that nature is as follows, citing a case in point:

"Dissatisfaction is felt here on account of the action of the Trust, which looks the signal of a boom in dumping a No. 2 Way Down East company in Toronto. With the exception of this city and Montreal, this company does not play anywhere in places outside the category of one night stands. The No. 1 company was at Detroit last week. It is thought that Toronto is being made a sort of refuse heap for inferior attractions."

What can Toronto, whose principal theatres are in the grip of the Trust, expect? The Trust cannot find enough first-class attractions to fill the time of its own theatres, much less to take care of the many other theatres from which for booking the bookings it derives only a "per cent."

There are three companies on tour this season presenting the rustic play "Way Down East." The latter is not a syndicate production. It is in demand by managers in every section of the country because it plays to enormous receipts and they are keenly alive to its commercial value. There is no numerical distinction between these three organizations. There is no difference in their respective salary lists and running expenses. It is an open question in my mind which is the best acting company, and this uncertainty extends to press and public of cities where one company has followed another. In this instance "the play's the thing"—it only seems necessary that it should be adequately cast and staged.

Your Toronto correspondent is under a distinct misapprehension when he states that the company recently seen in his city "does not play anywhere in places outside the category of one night stands." It played the Academy of Music, Baltimore, to $6,100 on the week last season, while the piece was enjoying its phenomenal run at the New York Academy of Music. It played Paterson, N. J., in March last to $3,300 in three nights and a matinee, the third engagement of this same company in that city within one year. It played Lowell one week to $5,800; Portland, one week, to $5,500; Hartford, two nights and a matinee, to $3,000; Bridgeport yielded $3,250 for three nights and a matinee, and the company the one recently in Toronto, mind you—returned inside of thirty days and played a Wednesday matinee and night—not a holiday—to $1,780. The Brockton and New Bedford receipts were $5,900, three nights in each town. Rochester gave this organization $5,000 on the week, and Albany and Troy $5,370 in a divided week. It is to return for a week in each city at the earnest request of the local managers.

Another of the Way Down East companies the one seen at the Academy of Music, New York, played Worcester two nights and a matinee last November to over $2,000. Five weeks later the company criticised by your Toronto correspondent went there and played to $5,800 in a week.

The profit last season of the company that played Toronto was over $40,000. Its expenses in round figures are $2,000 a week. It carries two carloads of scenery and properties, asking nothing of the local theatre but a clear stage from wall to wall. Its equipment includes six electric calciums, all the original snow storm effects, rustic furnishings, and amplified farm yard accessories. Its working staff includes three stage carpenters, two property men, and two electricians. Altogether there are twenty-nine people in the organization.

I find by reference to the Toronto newspapers that the recent local representation received cordial commendation from the critics. The *Globe* said: "The play was given a most admirable presentation, and will draw crowded houses." The *World* said: "'Way Down East' develops a much stronger story than Shore Acres or The Old Homestead, and is well produced." The *Evening News* adds that "This play is rich in natural and effective types of rural character. The part of the heroine is played in a most charming manner by Irma La Pierre, while that of the Squire is most effectively rendered by Scott Cooper, who is forceful, humorous, and natural. Marion Lester plays the squire's wife admirably, and the role of the heroic son is finely presented by Henry L. Keane."

The public of Toronto evidently endorsed these good opinions, for the closing Saturday matinee and night yielded over $1,300—certainly not bad for a Yankee play in a Canadian city, despite the counter effect of an uncommonly exciting local election, which took place during the week. O. B. Sheppard, manager of the Grand Opera House, was abundantly satisfied with the engagement, and stands ready to book the company back again inside of thirty days if I can arrange the time.

These facts and figures should amply controvert the prejudicial statement of your correspondent. We have a great and valuable property in Way Down East. The piece has vitality and virility. Surely we have the right to put out as many companies as are required by popular demand, so long as we maintain a standard of excellence in representation. Why should we confine ourselves to one organization that would need ten years to cover the territory? This is a very simple business proposition, touching a popular play that has no star. Very truly,

WM. A. BRADY.

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"MINERAL," Mirror.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hyde's Comedians are at the Clarkstreet. The list includes Helene Mora, Rose Coghlan and co., The Holloway Trio, Mr. and Mrs. Hughes, Nichols Sisters, Burton and Brookes, Fred Niblo, the Musical Colbys, O'Neil and Toop, May Ellsworth, Behan Trio, Mr. and Mrs. O'Dell, the Wilsons, Neola, and Cummings Sisters.—The attractions at the Olympia are Girard and Gardner, Delaurier-Dorimond Trio, J. W. Winton, the Gillians, Johnny Carroll, McCabe and Daniels, Belle Davis, Mr. and Mrs. Joe Keaton, Leona Rouse, the Hecklows, Gagnon and Pollock, Bessie Rous, Miller and May, Ozmy and Rouse, Leigh and Bronson, and Barr and Benton.—The bill at the Chicago Opera House embraces Severus Schaffer, Troupe Newsky, Cressy and Dayne, Johnson, Davenport and Lorella, Louise Dresser, Jack Norworth, Weston and Herbert, Bertie Fowler, the comograph, McCarver, Reed and McCarver, Hedley and Hyde, Frank Urban, Kosure Children, Alys Sayre, the Brownings, and Kosure and Chaplain.

M. A. TWYFORD.

BOSTON, MASS.—It would be hard to find a more popular member of the Empire Stock co. than J. E. Dodson, and it comes as a queer coincidence that he makes his Boston vaudeville debut at the same time that his old companions are playing their annual engagement at the Hollis. Another coincidence—it was as Richelieu that he last played here with them before presenting Because She Loved Him So, and his vaudeville success to-day was made in Richelieu's Stratagem, in which he was supported by W. Clark, Lawrence Griffith, Mr. Neville, and Gertrude Perry. Joseph Hart and Carrie De Mar and J. K. Murray and Clara Lane remain another week, and the other features are the Three Yoscarys, Sagar Midgeley and Gertie Carlisle, Howe, Wall and Walters, Eustus and Brach, Mlle. Emmy's dogs, Hamilton Hill, Conkley and Huested, Carmen Sisters, Forrester and Floyd, Lawson and Namon, Mason and Francis, the Tanakas, and the biograph.—In the bill at Music Hall this week the attractions are Lew Hawkins, Ward and Curran, Lyons and Crowley, Russell Brothers, the Three Lelliotts, Gavin and Platt, Maitland and Way, Field and McNeil, Kelly and Ashby, Harry Mills and co., Cliff Farrell, Rhoad's marionettes, Nazarras, Truly Shattuck, McBride and Goodrich, World's Comedy Four, and the vitagraph.—Al. Reeves' Burlesquers, with Reeves and Inez Mecusker at the head, are at the Howard Athenaeum this week, with Mr. and Mrs. Wiley Hamilton, Mlle. Delmore, Swan and O'Day, and Thatcher and Cottrelle. The house olio includes McAvoy and May, Vernon, Rae and Benedetto, John E. Drew, De Cano, George G. Marten, the Holbrooks, and Tom Galvin.—The Rentz-Santley co.—always a favorite here—is at the Lyceum this week, with Polk and Tresk, the Leonards, Barrington and Martell, Boyce and Wilson, Mlle. Salina, Charles Robinson, and Laura Wybie.—The Jolly Grass Widows are back in Boston, with Paulo and Dika, Carrie Fulton, the Imperial Trio, Lorenz and Halpin, Gussie Vivian, Howard and Moore, and Allen and Allen.—At Austin and Stone's the vaudeville programme includes the Bungos, Cara Collette, Eyland Family, Edson's bioscope, Kelley and West, Overy Randall, the Roosevelts, McKar and Wyatt, Waters, Grace and Toney, McIntyre and Primrose, Ned Barry, Boyne Sisters, Latoska, Wylie and Sanford, George Stone, Manuloss, Bonette, and the Frederick Troupe.—Items: They have cut down the prices at all the matinees at Music Hall save Saturdays and holidays.—Paul Keith had a watch stolen from his office last week. The thief was arrested and the watch recovered. JAY BENTON.

PHILADELPHIA, PA.—Keith's this week presents the most attractive programme of the season. The Strakosch Opera co., consisting of Harriet Avery Strakosch, Payne Clark, Warwick Ganor, and Amelia Fields made their vaudeville debut in selections from Il Trovatore and other operas. Etta Butler, three Macagnos, Harding and Ah Sid, Horace Goldin, Manning and Davis, La Belle Olive, Harry Linton, and Lelia McIntyre, the Randalls, Johnny Johns, Sig Macco and his dog, Newell, Chinquilla, and Dinufrio, Maud McIntyre, and the biograph make up the bill to the usual business capacity.—At Hashim's Grand Opera House, Effie Fay has made an immense hit and remains for another week. She is full of life and is blessed with a magnetism that captures the audience. In addition to Miss Fay, Ezra Kendall, Frederick Hallen and Mollie Fuller are the headliners this week. The programme also introduces Fisher and Carroll, Caron and Herbert, La Page Sisters, Wartenburg Brothers, Joseph Adelman, Grant and Grant, Julian Rose, and Herbert's dogs (second week). Business continues very large. The Hashims are making money here, and can justly feel proud of their success in the Quaker City.—At the Trocadero Harry Williams, Jr.'s Imperial Burlesquers are sure of a hearty welcome, and this season the co. is stronger than ever. The olio features are Blanche Newcomb, John E. Cain, Barton and Ashley, Whitelaw and Randall, Bulla and Raymond, Phyllis Ruffel, Darmody and a chorus of shapely girls. Business is large. Fred Irwin's Burlesquers 28.—Jacobs and Lowry's Merry Mashers hold the week at the Lyceum to splendid patronage. The features are A Night at the French Ball, living pictures prettily presented, Nellie Hanly, James Lowry, Sam Rice, Jack Conroy, Ford West, Schultz and Devine, and Josie Flynn. American Burlesquers 28.—The Star, with a strong array of popular attractions, is now one of the recognized and profitable homes of burlesque. This week Miss New York, Jr., Burlesquers hold full sway. The olio introduces Farnum and Nelson, Nellie Hill, Hattie Mills, Harry and Julia Sevons, Hilton Brothers, and Clifford and Burke. Troendero Burlesquers 28.—The Rhodella and an excellent co. in the Katzenjammer Kids are a big attraction this week at the Kensington. Wine, Women and Song 28.—The Arch Street Museum features for week are Ada Henry, Williams and Hood, Billy Jackson, Marie Rogers, Mathews and Thompson, Retta Curtis, and the Baers. S. FERNBERGER.

WASHINGTON, D. C.—Manager F. B. Chase offers at the New Grand this week Filson and Errol in A House Divided, Digby Bell, Eleanor Falk and the eight Jersey Lillies, Josephine Gassmann and her "Picks," Lizzie and Vinie Daly, Margaret Etoile Lee and Baby Lee in Christmas Eve, and Sheridan and Flanigan.—Hurtig and Seamon's Social Maids, headed by Pilar-Morin, in the burlesques The Gay Modiste and The Water Nymph, are a potent attraction at the Lyceum for the week. In the olio are George E. Reban, Fields and Fields, Ruth Robinson, Howard Sisters, Wrothe and Wakefield, and Edwina and May Belle. Weber's Dainty Duchess co. 28.—At the Bijou Manager Wegefarth presents the European Sensation Burlesquers in Mirthful Mishaps and King Walla-Walla. The olio presents Lucie Lane, Helen Russell and Winnie Richards, Clark and Corbley, and Prior and Williams. Fads and Follies 28.—Items: The failure of the Academy of Music as a vaudeville house under the Hashims' direction conclusively demonstrates that this city was already fully supplied with this form of entertainment, although it presented weekly bills of genuine merit that should not have failed. The surprising intelligence is told me that the only week when receipts exceeded expenses during their eleven weeks' season was their opening week, commencing Labor Day, and then came a gradual drop. Th city was overworked, that is all. The managers have had to draw upon the Philadelphia and New York houses to make good their losses here. Paul N. Furnam, the genial and always courteous business manager, who made many friends during his short stay, will go to Koster and Bial's, New York, while John Quinn, the clever press representative, will return to the Philadelphia house. The Hashims' statement on the start, when they acquired the Academy of Music, was that they were ready and willing to sacrifice $10,000 on the season here if necessary to establish a connecting link with their other houses, but they did not expect it to go so soon. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's Charles Lovenberg, manager): The uniform excellence of the Keith programmes is a topic of discussion among our theatregoers and the house is doing a splendid business. The hit of the bill 12-17 was made by Johnny Johns, a clever fellow, of whom we had heard nothing until his appearance here. His name was in small type and he had a poor place on the bill, but his fresh blackface act, make-up and peculiar mannerisms won instant approval. Other hits were made by Mr. and Mrs. Arthur Sidman in Back Home, Janet Melville and Evie Stetson, Three Macagnos, and Howe, Wall and Walters. The bill also included Smith and Campbell, Albert L. Guille, Carmen Sisters, Lawson and Namon, Dooling and Brennan, Maud McIntyre, Hayes and Lindy, and the biograph. Week 19-24 J. E. Dodson and co., Three Powers Brothers, Jennie Yeamans, Carroll Johnson, Ameta, Hall and Staley, Al. Bellman and Lottie Moore, John and Henry Dillon, Rixford Brothers, Anna Teresa Berger, biograph, Lester and Jermon, Gordon H. Eldrid, and the Craigs.—Olympic (Spitz and Nathan, managers): Al. Reeves' Big co. did a good week 12-17. The hit of the show was made by Inez Mecusker. Others were Thatcher and Cottrelle, Mlle. Delmore, Swan and O'Day, Mr. and Mrs. Wiley Hamilton, and Al. Reeves. Hurtig and Seamon's Comedy Burlesquers 19-24.—Westminster (George H. Batcheller, manager): Jacobs and Lowry's Merry Mashers opened a week's engagement 12 to a large house. The bill contained two burlesques, specialties by Dooling and Brennan, Josie Flynn, Conroy and Lowry, Ford and Pat West, Nelly Hanley, and a series of living pictures. Rose Hill English Folly co. 19-24. HOWARD C. RIPLEY.

ST. PAUL, MINN.—Star (Miller and Wittig, proprietors, M. H. Singer, manager): Isham's operatic Comedy co. and Octoroons hold the boards 11-17 and opened to full houses. King Rastus, an operatic farce, was presented, and the musical numbers were well rendered, as were several clever specialties. The singing and dancing was excellent and met with favor. A taking feature was the vocal selections finely rendered by Eva C. Le Roy, styled the "Bonne Nouvelle." Mrs. Tom McIntosh, Ed T. Harris, Bertie Barnes, Marion Henry, Miss Brooks, George Williams, Walter Stuart, and Thomas Hedgeman received merited recognition. Imperial Utopians 18-24.—Elite (Smith & Nash, managers): Pleasing entertainment to good business week 12-17. Co. includes Marion Sisters, Ann Cameron, Sadie Manning, Gladis Cetus, Sadie Kenny, Burt Varnum, and Charles Ellsworth.—Tivoli (John Straka, proprietor): Good business week 12-17. Lottie Holmes and Thomas P. Gleason are the entertainers.—Little Bijou (A. W. Bird, proprietor; Ed Still, manager): Polly O'Neil, Dottie Harrison, Lucie Douthitt, Mabel Ward, Al Bierman, Ed Schroeder, and the Bird Trio to good business week 12-17.—Alhambra (Charles Stronse, proprietor; Ed Still, manager): Week 12-17. Blanche and Mabel Ward, Bessie Cunningham, Eddie Malhoney, Adam Gumphry, and George Kenney, drew fair patronage.

GEORGE H. COLGRAVE.

ST. LOUIS, MO.—The Columbia had a splendid bill last week. Severus Schaffer, the equilibrist, made a great hit. Bertie Fowler is a very clever mimic comedienne. Will Cressy and Blanche Dayne's new sketch went very well. The Newskys, Russian singers and dancers, were well received. Johnson, Davenport and Lorella did a good knock-about act, and Louise Dresser and her two pickaninnies scored. The bill week 19 is headed by Lillian Burkhart and co. in Captain Suzanne. Others are Charles Wayne and Anna Caldwell, Lavender and Tomson, Malcom and Belmore, Rosa Lee Tyler, La Petite Mathilde, Hawthorne Sisters, Smedley Sketch Club, Mazuz and Mazett, Ramsey Sisters, Mr. and Mrs. Augustin Neuville, Barteimas, and the kinodrome.—Rice and Barton's Gaiety was one of the best seen at the "Home of Folly" this season. The burletta, Brown Among the Daisies, was of exceptional merit, and Charles Barton and Idylia Vyner scored big hits. The specialties were bright and the whole performance was strictly up-to-date.—This week the Ramblers hold the boards at the Standard. The olio: Raymond and Clark, Quaker City Quartette, Dunbar Sisters, Bonita and La Rue, Burke Brothers, Dora Devere, and William Bush. The performance concludes with a burlesque, Queen of Holland Dames, in which Lish Dexter plays the leading role. Next week, Clark Brothers' Royal Burlesquers. J. A. NORTON.

JERSEY CITY, N. J.—Reilly and Woods' big co. played its annual engagement at the Bon Ton 12-17 to packed houses. The co. is the best that Pat Reilly has ever brought to this city, and he has had some good ones. Each act is strong and satisfaction is given. The bill offers the Ebbridges, the Three Sisters Paris, and Valmoretta, Pat Reilly, Laura Bennett and Sallie Stembler, Ollie Young and Brother, Frank Bryan, Junie McCree and co., Happy Fannie Fields, Four Emperors of Music, and Keno, Welch and Melrose. Dance of All Nations concludes. Pat Reilly and Junie McCree appear to advantage in this act. Wine, Woman and Song 19-24. Jolly Grass Widows 26-Dec. 1.—Items: Appearing at the Palma stag 10: Bert Helms, William Moody, Hattie North, C. S. Thompson, Gertie Gibson, and Gregg Patti.—Advertising Agent John S. Moore, of the Bon Ton, who has been ill for ten days, returned to duty 12.—Happy Fannie Fields is doing a single act that shows her to advantage.—Manager Dinkins reports business with his two cos., The Utopians and The Vagabonds, as big. WALTER C. SMITH.

BUFFALO, N. Y.—The Court Street continues to draw immense houses at every performance and 12-17 had a good bill in Harry Williams, Jr.'s, Imperial Burlesquers. McNally's Flats and On the Beach are the burlesques. In the olio are Dunmody, Whitelaw and Stewart, John E. Cain, assisted by Phyllis Ruffel and Fred Bulla, Blanche Newcomb, and Burton and Ashley. Flynn's Big Sensation co. 19-24.—Shea's Garden had a bill which pleased large audiences 12-17. It was good throughout and included Robert Hilliard and co. in The Littlest Girl, Al Shean and Charles L. Warren, Callahan and Mack, Cherishh Simpson, William H. Windom and the Blackstone Quartette, Mark Sullivan, the Nevaros, the Four Colinis, and Johnson and Blodgett. Hopkins' Trans-Oceanic co. 19-24.—Wonderland had a good bill 12-17, and made a new record for business. The programme included J. H. Hansdorfer, Crazon, De Bonnaire, Fan Tell, Lillian May, Mary Kennedy, Carciers and Dries, Flora Mitchell, and Sibyl Sinn. A. C. JORDAN.

CINCINNATI, O. Week 12-17 was a gala week at People's, for Managers Henck and Fennessy brought to their home theatre the Ramblers, their burlesque co. which has met with much success elsewhere. The entire performance is clean and delightful, and has pleased tremendous audiences throughout the week. In the co. are Burke Brothers, Lida Dexter Dora Devere, Dunbar Sisters, and others.—Another strong bill was presented at the Columbia week 12. Eddie Girard made a tremendous hit and was ably seconded by Jessie Gardner. Kathryn Osterman made a success, assisted by Irving Brooks. Phyllis Allen's songs were well appreciated, and the Juggling Johnsons, the Harmony Four, and George H. Wood were also favorites. Mr. and Mrs. Joe Keaton and some new kinodrome pictures completed the thoroughly satisfactory bill. H. A. SUTTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Lockhart's elephants are the feature of the co. that opened 12. Flow and Dunn scored a hit. Lavender Richardson, the mental wonder; Laura Comstock, who sings coon songs well; Sankey Brothers, Lou Wells, and Terry and Elmer complete the list.—Gaiety (Agnes Barry, manager): Matt Flynn's Burlesquers furnished a flip top bill 8-10. The list includes Zittella, Verdier Sisters, Courtney and Nelson, Adams and Kelly, Richmond and Clements, Conroy and Keeler, Keeley Brothers, and Grundy Trio. The Rentz-Santley co. to S. R. O. houses 12-14. Among the best were Laura Wyble, Barrington and Martell, Charles Robinson, Salina, James and Sadie Leonard, and Polk and Tresk. Kings and Queens 15-17. CHARLES N. PHELPS.

SAN FRANCISCO, CAL.—The bill at the Orpheum 4-11 was very entertaining and interesting. Maggie Moore, our old favorite, was very amusing, and was ably assisted by her pretty niece, Osgood Moore, who dons male attire and makes a very attractive young man. Mora Bayes rendered coon songs with good effect and was vigorously applauded. The Dunham Family are wonderful in their line. Two of them are the best performers on the horizontal bar that ever visited this city. Jessie Couthoui was very successful and made herself popular. Bert Howard, the wonder on the piano, is still gaining friends. James F. Dolan and Ida Lenharr are very funny in their sketch, A New Comer. The holdovers—World and Hastings, Brelle's dogs, and Johnson, Rinno and Bentley—are all good. DE GUY SIMPSON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Harry Lacy and co. headed the bill in Bob Hackett's Pajamas, the name of the writer not being given in the programme. One of the best numbers was offered by J. Knox Gavin and Jennie Platt. It was a pretty operatic burlesque from the pen of George Taggart. Others on the bill were Lew Hawkins, two Lamonts, Sasey and Le Clair, World's Comedy Four, Cliff Farrell, the Baileys, and Pierce and Egbert. Week 19-24: Gertrude Haynes and her Choir Celestial, J. C. Nugent and co., three Westons, and others.—Items: Garvin and Platt were entertained by their friends while here 12-17.—Laura Almonino, who supported Harry Lacy, was the guest of relatives. JANE MARLIN.

CLEVELAND, O.—An exceptionally strong bill will be presented at the Empire 19-24, with Della Fox as the headliner, including Kathryn Osterman and co., Grapewin and Chance, Lew Sully, Wilson and Waring, Elizabeth Murray, F. A. Le Febre, and Sells and Young.—Rice and Barton's Big Gaiety co., which is always a welcome visitor, will play at the Star 19-24. The olio contains Fokhoff and Gordon, Rever Sisters, Ruf and Retto, J. K. Mullen and Annie Dunn, Sisters Princeton, and Gibbons and Barrett.—Item: Manager Ehrick is not worrying much about the new house to be built by Harry Williams, but threatens if it materializes to open one devoted to burlesque.

WILLIAM CRASTON.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill 12-17 was longer than usual, and business has been rather light. McIntyre and Heath were very funny and gave a sketch which would be hard to beat for genuine humor. Musical Dale's playing on the concertina was little short of remarkable, and his other musical numbers were hardly less worthy of note. Mlle. Christina's animals, the young American Quartette, and Elizabeth Murray made individual hits. Others were Harry Watson and co., Charles Grapewin, and Anna Chance. Hooker and Davis, and John A. Phillips. Robert Hilliard 19.—Royal (J. C. Coulson, manager): The bill remains practically unchanged, and business has improved somewhat 12-17.

J. V. MCAREE.

INDIANAPOLIS, IND.—The Empire is catering to a better class of patrons and is meeting with success along that line. The Dewey Theatre Extravaganza co. are playing to good business 12-17, and deservedly so. The bill includes the two Lavines, Lottie Fremont, Quigley Brothers, Les Belles Zonaves, a top-notch ensemble scene, Jordan and Welch, La Fa Falls, and the burlesque, David's Harem, headed by Miss Toma Hanlon. Mr. Zimmermann, the manager of this house, is very proud of the fact that the press of the city, with a single exception, have recently given gratuitous commendation for the noticeable improvement in the character of his theatre. The Gay Masqueraders come 19-24. WILLIAM BLAKEMAN.

BALTIMORE, MD.—The bill at the Lyceum this this week is notable. John W. Albaugh, Jr., and co. appear in his one-act play, Trenton. Mr. Albaugh is supported by Ruth Franklyn. There will also appear Chilone Cotton and Nick Long in Managerial Troubles, Hilda Thomas in A Lone Star, Robertus and Wilfredo, George W. Day, J. W. Stover, Morton and Elliott, and Vera King.—At the Auditorium Manager Kernan presents Henry Lee, Vernona Jarbeau, Alice Shaw and her twin daughters, Hines and Remington, Harrigan, the juggler, Mr. and Mrs. Tony Farrell, in An American Duke, and Daffy Sawtelle and Daffy. The Dainty Duchess is the attraction at the Monumental.

HAROLD BUTLEDGE.

PITTSBURG, PA.—The Sam Scribner Vaudeville co. did a good business at the Duquesne 12-17. Ezra Kendall headed the bill and was as welcome as ever. Other good olio numbers were by Fred Hallen and Mollie Fuller, Fisher and Carroll, Caron and Herbert, La Page Sisters, Joseph Adelman, Wartenburg Brothers, and Grant and Grant. A Wise Guy 19-24.—Harry Williams' Academy of Music had a good bill 12-17 in Sam Devere's own co. The programme contained Mitchell and Cain, Mamie Remington and her "picks," the Rosinos, Weston Sisters, Russell and Barney, Engstrom Sisters, and Sam Devere. Good business. Next week, City Sports.

L. W. MENDENHALL.

MILWAUKEE, WIS.—The steady popularity of the Star continues, and will continue so long as the management uses such excellent judgment in the selection of attractions for this snug little home of burlesque. A full house welcomed Mineo's City Club co. 11 and the performance gave every satisfaction. The staging of the skits is deserving of a word of special praise, and the work of the performers was most commendable. The following entertainers appeared with marked success: Larry E. Lund, the Lavinos, Dan Crimmons, and Rosa Gore. Gay Morning Glories 19-24.

CLAUDE L. N. NORRIE.

OMAHA, NEB.—Those worthy of special mention at the Creighton-Orpheum week of 11 are the Nawns in Pat and the Genii, Patrice in The Girl in the Moon, the gymnastic specialties of the Potreers, and the cornet solos of Arthur Goff, a young local artist, who will be seen later in the Orpheum circuit. Others are Sells and Young, Johnnie Carroll, Weston and Wren, and Annie Kenwick. Business continues excellent.—At Mineo's Trocadero the Little Egypt Extravaganza co. is doing well. J. R. RINGWALT.

TOLEDO, O.—Empire (J. H. Garson, manager): Julia Kingsley and Nelson Lewis, Montmartrios Trio, the Van Aukens, Belmont and Weston, Charles Leonard Fletcher, Yager, Kelly and Yager, and the biograph formed good bill week 12-18.—Item: Another new vaudeville house is being built on Superior Street, near Monroe, and Wonderland, which has been closed for a year or more, is about to reopen. C. M. EDSON.

MINNEAPOLIS, MINN.—T. W. Dinkins' Utopians presented a very strong bill at the Dewey week 11 to crowded houses. Nellie Sylvester, Odell and Perry, Whiting and Whiting, Bickman Brothers, and Frobel and Ruge gave taking specialties. Lubin's cinecograph proved attractive. The Dainty Paree Burlesquers week 18. F. C. CAMPBELL.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; J. E. Wiggins, resident manager): The aggregation that appeared week 12-17 gave general satisfaction. The olio included the Tanakas, C. W. Littlefield, Charlie Case, Vidiet Dale, Miles and Raymond, Carrington and Holland, Campbell and Dare, Crosby and Foreman, and Mlle. Flanka and her lions. The house was filled at every performance.—Empire (Harry C. Jacobs, manager): The Morning Glories entertained good houses 12-14. The olio included the Bowery Trio, Dryden and Leslie, Walt and Hale, Cole and Kherns, McCabe, Sabin and Vera, and Mabel Johnson. The European Sensation filled out 15-17 to fine business.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): McKinley majority houses ruled 5-11, people being seated on the stage. George Evans, the "Honey Boy," was, as usual, a full hive, and with his monologue and sweet singing won encores enough to last out the season. Lizzie B. Raymond was warmly received and repeated former successes. Les Frasettas, musical artists, won pronounced favor, and Blanche Ring's clever rendering of coon songs was most enjoyable. The Hale Sisters continued to win favor with some good dancing. Edgar Atchison-Ely was seen as the dude of the future. Rauchle repeated his clever impersonations of noted men, and Everhart continued his marvelous feats of juggling. Merrymakers 12. John W. World and Beatrice Hastings, Howard and Bland, Sansone and Delilah.—Items: Leo Wells, for a long time the courteous head usher of the Orpheum, is now in the box-office as assistant treasurer.

LAWRENCE, MASS.—Casto (Al. Haynes manager): This house, formerly the Dewey, was opened 12, under the management of Al. Haynes, who will run it in conjunction with his Full River house. There will be a change of bill twice a week, the people playing here the first half of the week will go to Full River for the last half. The opening bill was headed by Milton and Dollie Nobles in Why Walker Reformed. Other people were Marion Sawtelle, Eddie French, Courtright and Lee, H. V. Fitzgerald, J. W. Barrington, and the Bijou Circus. The audiences were large and pleased. Coming 15-17: Mr. and Mrs. Oliver Byron, Lillian Somers, Reddy and Curtler, Cheviral, Charles Kenna, Effie Huested, Fred Caldwell, and McIntyre and Rice.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 12, Monday, Tuesday and Wednesday, Milton Aborn and Dorothy Drew in The Plumber; the Donovans, Emerson and Omega, Bennett and Rich, in a musical act, entitled A Camp in the Philippines; Irving Jones, Way and Maitland, and a motorcycle race on home trainers, Thursday, Friday and Saturday, Drew and Aborn, Irving Jones, the Donovans, the Rentons, Frencelli and Lewis, Castellat and Hall, Clarenz Quartette, and Owly Randall.—Auditorium (Clark and Pattee, managers): Miss New York, Jr., held the boards 12-14. Hilton Brothers scored. Prince Pro Tem 15-17, with Don Prickard as Tommy Tompkins, and Frankie Clark as the Wild Rose of Yucatan.

ELMIRA, N. Y.—Dixie's Theatre (Dixie and Anhalt, managers): This handsome house was opened 12 to an audience that tested its capacity. The bill comprised Ida Mulle and Stuart Endsbek in His Lordship and Her Ladyship, Martinetti and Grossi, Annie Whitney, Koppe, Genaro and Theol, Dorothy Humbert, and Gertrude Hepworth. City Attorney Herbert M. Lovell made a clever dedication speech, and Manager Henry F. Dixie followed with another defining the policy of the new house. Dixie's is a model of beauty and convenience, and its success is already assured. The executive staff of the theatre is composed of Henry F. Dixie and Lawrence J. Anhalt, lessees and managers; William F. Haggerty, stage-manager; Erich Muller, musical director; William Shaw, master of properties, and Harold Wilbor, electrician.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business is big again now that the election is over. People for 12-17 are Mike Needham, Murphy and Willard, Hines and Remington, Stine and Evans, Talbot and Davison, Georgie Lingard, the Pas-Ma-La Trio, and Beatrice Moreland, assisted by Howard Missimer.—Academy of Music (Dunn and Waldron, managers): The house has been dark for more than a week and rumors says that a well-known theatrical woman will assume control of it. M. Moses, who has been the local manager, is now at the Star, Philadelphia.

FALL RIVER, MASS.—Music Hall (Al. Haynes, manager): The season opened 12 with Mr. and Mrs. Oliver Byron as headliners in My Lord Smith. Others were Reddy and Curtler, Emil Cheviral, Effie Huested, Charles Kenna, Lillian Somers, McIntyre and Rice, and Fred Caldwell. Thursday the bill was changed, the co. from Mr. Haynes' Lawrence, Mass., theatre opening with Milton and Dollie Nobles in Why Walker Reformed, the Bijou Circus, Harry Fitzgerald, Marion Sawtelle, Ed French, Courtright and Lee, Rosalie Franks, and J. W. Barrington. Business large.

DETROIT, MICH.—Wonderland's bill week 12 is made up of good comedy acts, including Cushman, Holcombe and Curtis, excellent singers; Pat and Sadie Brannigan, Fox and Foxie, William Cahill Davis, Wilson and Waring in A Royal Visitor, Rae Broeche, and the Johnstone Brothers, xylophonists.—Rose Sydell's London Belles held forth at the Capital Square week 12. The four Nelson Sisters pleased with their acrobatic feats. Other numbers are J. A. Le Clair, Billy Hart, West and Foster, Campbell and Mitchell, Susie Willis, and the Esher Sisters.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): The Flying Ricketts, Joe Welch, McAvoy and May, the Kleists, Louise Gunning, Meeker-Baker Trio, Allen ("Eddy") Lewis, Dorenda and Breen, and the Jacksons, made up a fair bill, which drew well 12-28.—Bastable (Watson and Bagg, managers): The European Sensation Burlesquers amused fair crowds 11-17. Powers and Hyde, Pryor and Williams, Russell and Richards, Clark and Corbley, and Prue Lepetre appeared in the olio.

NORFOLK, VA.—Bijou (Abb Smith, prop.): Week 12 olio: Mabel St. Clair, Jannetta Schack, Edward Wright, Clara Conway, May Rowe, Eddie Bell, Michael D. Collins, and Blanche Dowley; splendid business; performances good.—Auditorium (James M. Burton, proprietor): Week 12, Three Married Mashers, olio: Helene Delmar, the Sweeneys, Dolly Barry, Mr. and Mrs. John T. Chick, Ned Lester, Sully and Phelps, and Ostredo and Hill; big business; performances exceedingly good.

GLENS FALLS, N. Y.—Capitol (John Donahue, proprietor): Week 12-17: Juan Baldwin, Alice Eastedo, Rosalia A. Garilla, La Wagner Sisters, and the Conors pleased. Attendance good.—Item: Juan Baldwin, who was to have been leading man with Lorraine Follis co., is making a decided hit in his monologue and singing specialties. Week beginning 19: Wood and Benton, the Waldens, Lillie Milton and Edna Burnette.

LOUISVILLE, KY.—The Vanity Fair Extravaganza co. occupied the stage at the New Buckingham week 11-17, with the usual matinees, attracting large business. In the olio were Bessie Mae Hall, Ber and Walton, Clifford and Dixon, Nibbo and Riley, Leslie and Adams, Barry and Sadie Fields, and Frank Bush. A Good Thing at the Paris Fair and The Cadet Girls are the burlesques. The Dewey Extravaganza co. will open 18.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Cracker Jacks 8-10; large audiences; excellent satisfaction. Co. included McDonald Brothers, Mayo Sisters, and others. Trocadero Burlesquers 12-14. Large houses; good bill. In the cast were Low Palmer, Smith and Champion, Nelson, Cohen and Gardner, and Mlle. Tuche. Social Maids 15-17. Broadway Girls 19-21.

DES MOINES, IA.—Auditorium (W. P. Chase, lessee and manager): Thomas' Chicago orchestra drew an immense house 6. This house will be officially opened 12 with the following vaudeville bill: Pickert and Whipple, Jack Burch, Stanley and Wilson, Flora Adler, Wayne and Caldwell, Craig and Archill, and the Tin Sagittas.

NEWARK, N. J.—The Parisian Widows furnished the bill at Waldmann's 12-17. Miss Breezy of Chicago

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JAS F. DOLAN AND IDA LENHARR

San Francisco Chronicle (Monday, Oct. 29, 1900).

The Orpheum had some new people last night, and big as Sunday night houses usually are, the audience beat the record, for it was hardly possible to get inside the door. One of the funniest of vaudeville sketches was A High-Toned Burglar, in which James F. Dolan and Ida Lenharr, with T. R. Curtis, kept the audience in a high state of amusement.

THE COMEDIENNE,

Kathryn Osterman

"THE WIDOW."

Big Hit at the Columbia, Cincinnati.

CLEVELAND, THIS WEEK.

IRVING BROOKS

ASSISTING

KATHRYN OSTERMAN.

introduces the performers. In the olio are Williams and Abeno, Snyder and Buckley, Elliott and Abeno, Gallagher and Barrett, Ellsworth and Burt, and Fulke and Lillian. The Banquet at Fogarty's is the afterpiece. Reilly and Woods 19-24.

BINGHAMTON, N. Y.—Lyceum (Alf G. Herrington, manager): Sam T. Jack's co. pleased good houses 8-10. Hurtig and Seamon's A Social Maid attracted good attendance 12-14. Excellent satisfaction. Waldron and Bryant's New Trocadero Burlesque co. 15-17. Ed Rush's White Creek co. 19-21.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Alice Pierce in impersonations was the star 12-17. The excellent entertainment was contributed by Milton Aborn and Dorothy Drew, Eckert and Berg, the four Rentons, Bennett and Rich, Francelli and Lewis, and Way and Maitland.

RICHMOND, VA.—Bijou (Jake Wells, manager): Another high class bill is attracting large audiences. It includes Eleanor Falk and her Eight Jersey Lillies, Hall and Staley, Newell and Shevette, Kelly and Violette, the Horse Shoe Trio, Reynard, and the vitagraph.

LOWELL, MASS.—Savoy (C. F. Dempsey, manager): Ward and Curran, Mr. and Mrs. Stuart Barrow, Jack Connor, and Charles Dunn, Laporte Sisters, Maude Delora, Wilson and Leicester. Fine entertainment and good house.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Price and Watson, Daily and Yokes, Carr and Macnibb, Beatrice Lewis, and Hoffman and Maurice, with illustrated songs, pleased good houses 12-17.

TROY, N. Y.—Star (William H. Buck, manager): Chandler and Robinson's Kings and Queens Burlesquers 12-14 had good houses. Specialties by Sharpley and Darling, Gruettes, Arlington and Delmore, Herbert Brothers, and Clara Douglas made hits.

BAKER CITY, ORE.—Savoy (George Miller, manager): Week closing 10: H. McDonald, Harry Clifford, J. Hathaway, Leona Mendel, Jimmie Ripley, Jim Swor, Gertie Stevens, and Hattie Ward. Pleasing bill. Good houses.

WEST SUPERIOR, WIS.—Gem (W. A. Campbell, proprietor; Clarence Leonard, manager): Week 12-19: The Four Burtons, the Two Sherbecks, Mamie Castle, Tim Ryan, and Sue Castle. Coming: 19: Shaw Brothers. Business good.

DOVER, N. H.—The old Princess Theatre is now being remodeled, and will be conducted as a high class vaudeville house. It will, in future, be called the American Theatre. W. E. Miller is general manager and A. M. Cox amusement manager.

NEW BRITAIN, CONN.—Opera House (W. W. Hanna, manager): Theatre reopened 15 with Miss New York, Jr., to a rousing house. Sam T. Jack's co. 19, Ollie Akerstrom 21, American Gaiety Girls 23, 24, New York Girl 27, Madame De Leon 29.

ATLANTA, GA.—Imperial (Willy Williams, manager): Business is good at this house. A clever co. holds the boards with new specialties. Change of bill week 19.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Bon Ton Burlesquers opened 12 to S. R. O., and a better performance has not been given at this house in a long time.

EASTON, PA.—Wonderland (Otto Rost, manager): Fads and Follies 12-14 gave good, clean entertainment to large audiences. The musical act of Rim, Bom and Bo'r'r

CORRESPONDENCE.

(Continued from page 7.)

opened in The Limited Mail to capacity. Other bills: Patent Applied For, The Hidden Hand, and The Queen of the Circus. Heuffler Stock co. 19-24. Howe's Pictures 29. Where is Cobb 28. Next Door 29. Hearts of Oak Dec. 1.

BETHLEHEM. GRAND OPERA HOUSE (Oliver H. Gernert, local manager): Eleanor Franklin and Brinsley Shaw, supported by a well selected co., gave an excellent rendition of Fedora 8. Edward Harrigan in Old Lavender 9; fair business; co. not as strong as on former appearances here. The Honest Blacksmith attraction pleased packed audience 10. Spe's Educated Animal Show 12, 13; poor business; attraction praiseworthy. Chicago Marine Band 14; crowded house. The Katzenjammer Kids was a superior attraction 15. Who is Who 16. Huntley Jackson co. 19-21.

CHAMBERSBURG. ROSEDALE OPERA HOUSE (Frank Orr, manager): Mare mystified a packed house 9. Edward Harrigan in Old Lavender 15; good house; satisfactory performance. Teachers' Institute 19-22. Who is Who 23. Sun's Minstrels 29. Gus Ruhlin co. 3. The Black Diamond Express 5. Empire Repertoire co. 7, 8. — ITEMS: The Columbia Comedy co., organized here, gave one performance 6, that was not satisfactory, and closed. Keene, magician, who lives here, after being off the road for three years, is getting ready to start out about Dec. 1.

EATONTOWN. SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Diamond Brothers' Minstrels 8 pleased a fair audience. Howarth's Hibernica 10; poor audience and performance. Fedora 14; large and pleased audience. Eleanor Franklin and Brinsley Shaw gave strong interpretations of the leading roles. Burns-Emmett co. 19. Caught in the Web 23. Royer Brothers 28. — ELDE OPERA HOUSE (A. Holdem Young, manager): Gus Cohan co. 15-17.

ERIE. OPERA HOUSE (E. C. Pentz, manager): Brothers Royer in Next Door pleased a good audience 10. Burke's Vaudeville co., with Marie Wainwright as headliner, gave creditable performances to fair sized houses 15. Fedora 19. A Night in Chinatown 20. Who is Who 21. Diamond Brothers' Minstrels 23. A Pack of Cards 24. — ITEM: The Elks are running a series of progressive euchres that are enjoyed by a large number of members.

EASTON. ABLE OPERA HOUSE (W. K. Detweiler, manager): The Dairy Farm 10 deserved better business. Creston Clarke 12 in The Only Way; fair business. Mr. Clarke compared favorably with Henry Miller. Burke's Vaudeville co. 14 to good houses. Eckhoff and Arnold, Vera King, Sheridan and Flanagan, Marie Wainwright, Farlando, Tom Mack, Hilda Thomas, and Earle Brothers appeared. Miss Thomas captured the audience.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Disk and Becker, managers): The American Girl 10; fair business; excellent co. George H. Hall, Frankie St. John, Dorothy La Mar, Gracie Russell, and Daisy Stamps scored. Bennett Moulton co. 12-17, first half of week in Duck at Russia, The Captain's Mate, The Pay Train, and Wicked London, good business, excellent co.

ASHLAND. GRAND OPERA HOUSE (Frank H. Waite, manager): Burke's Vaudeville co. 8; good business. Lynch and Hopp, Alice Lewis, Dan and Dolly Mann, Alice Shaw, Manning and De Crow, Mr. and Mrs. Tony Farrell, Hal Stephens, and the Horseshoe Trio, and Murphy, Lamarche and Riley compose the co.; performance satisfactory. Seller's Juvenile Minstrels 14-17. Spe's Dog and Pony Show 19, 20.

CHAMBERSBURG. EMPIRE THEATRE (William B. Allen, manager): Two Little Vagrants 8, 9, excellent performance; splendid business. Anna Bodden made a hit. The Spider and the Fly 12 pleased large audience. The Village Parson 13, 14; satisfactory performances; fair business. Gus Ruhlin co. 15, disappointed fair house. Sun's Minstrels 16. Hogan's Alley 17.

CHAMPTOWN. GRAND OPERA HOUSE (Harry Berson, manager): Isham's octoroons 13; good business; co. fair. Editors' Band 14-17. A Rag Time Reception 19. Next Door 21. Caught in the Web 26. The Wooing of Mrs. Van Cott 26. Wills Brothers' co. 29-Dec. 1. The Dairy Farm 3. A Romance of Coon Hollow 4. — ITEM: Manager Berson is in New York making bookings.

COATESVILLE. LAIRD'S OPERA HOUSE (H. W. Holly, manager): Martin's U. T. C. 12 canceled. Devil's Auction 13; packed house; performance satisfactory. Finnigan's Ball 16. Little Egypt co. 19. Howe's Moving Pictures 20. Columbia Comedy co. 22-24. South Before the War 27. Empire Stock co. 29-Dec. 1.

DARLINGTON. — OPERA HOUSE (Hauk and Keat, managers): Hungarian Gypsy orchestra Oct. 30 pleased crowded house. Next Door 7; good co.; large house. Burns-Emmett co. 24. The Black Diamond Express 26. — ITEMS: Nellie Burns left Next Door here to enter vaudeville. The Marshall Opera House, at Shrlington, will open 19.

DUNMORE. MORGAN OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Hoeffler Stock co. 9, 10 in The Woman in Black and After Dark in Greater New York; fair performances; good business. Black Patti's Troubadours 12; pleasing performance; good house. The Village Postmaster pleased a good house 14. Rip Van Winkle 16. Finnigan's Ball 17.

DUNMORE. OPERA HOUSE (F. C. Angle, manager): Spe's Educated Animals 9, 10; excellent performances; good houses. Tissot Pictures to large and pleased house 12. The Captain's Mate 14. Bessie Maclaine Band 16. Down on the Farm 19. Royal Scotch Concert co. 21. Maude Hillman co. 26-Dec. 1. Kentucky opera co. Encore.

ELYRIA. GEM OPERA HOUSE (F. M. Gibbons, manager): After one month's darkness, owing to strike, the Opera House will open 20 with Down on the Farm. The Black Diamond Express 29. — ITEM: The mines and factories are running full time. Miners will receive their pay semi-monthly after Dec. 1. Prospects bright for the season.

ERIE. PARK OPERA HOUSE (M. Reis, manager): Daniel E. Bryan co. 12-17 in The Three Musketeers, o'Brien the Commuter, A Midnight Marriage, His Love and His Wife, My Sweetheart, and The Gaiety Show; excellent co.; big business. Edward Strauss Young Orchestra 8; fair audience. Aubrey Dramatic co. 19-24.

HEGINS. KANE'S THEATRE (John T. Kane, manager): The American Girl 12; fair audience pleased. George Hall was a favorite. Frank Davidson co. 13-17 in Old Farmer Hopkins, The Days of '98, and Folks Up at Willow Creek. Shayton's Jubilee Singers 21. Uncle Josh Spruceby 22. Eaglen the Cricket (local), directed by Charles Rummell, 29.

FITTSTON. MUSIC HALL (C. C. King, manager): Schiller Stock co. opening for a week 12 in Falsely Accused and hurled people away; fair performance. East Lynne and We Uns of Tennessee 13; good business. Monte Cristo and We Uns of Tennessee 14. Fedora 22. Ror and Ferberg co. 26-Dec. 1. Joseph Murphy 5. The Highwayman 6.

FRANKLIN. OPERA HOUSE (M. Reis, lessee; John Mills, manager): Gertrude Coghlan in Vanity Fair 12. Martin's U. T. C. to S. R. O. 14. Daniel E. Ryan co. 16, 17. Way Down East 19. Where is Cobb 21. Uncle Josh Weathersby Abroad 24. Leyburne Stock co. 26-Dec. 1.

HEADING. GRAND OPERA HOUSE (George M. Miller, manager): Good performances of A Night in Chinatown attracted large houses 8-10. — ACADEMY OF MUSIC (John D. Mishler, manager): Dairy Farm 9. A Ward of France 10. King of the Opium Ring 12. Burke's Vaudeville co. 13. My Aunt's Nephew 14.

LEBANON. FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees; Charles Hapsmann, manager): Mare, magician, 8 pleased a large house. A Ward of France 9; good house; excellent co. Fedora 10; good house; co. good. King of the Opium Ring 12; top-heavy house. My Aunt's Nephew 19.

BUTLER. PARK THEATRE (George N. Burkhalter, manager): A large and delighted house saw Devil's Auction 9. Isham's Octoroons 12; fair performance; good house. Thomas Jefferson 17. Columbia Concert co. 19-21. Howe's Moving Pictures 22. Rentfrow's Pathfinders 26-Dec. 1.

NORRISTOWN. GRAND OPERA HOUSE (Nathan Appell, Edwin C. Young, resident managers): Joshua Spruceby 9 pleased a large house. Allen's Serenaders 13 failed to appear. The Katzenjammer Kids 14 pleased good business. My Aunt's Nephew 15. The Honest Blacksmith 16.

RIVERSIDE. OPERA HOUSE (Charles F. Kear, manager): Gus Ruhlin co. 12; S. R. O.; audience pleased. Lost in Egypt 20. Where is Cobb 27. Diamond Brothers' Minstrels 30. A Rag Time Reception Dec. 6. Ellie Akerstrom 10. Harris Brothers co. 17-22.

CARLISLE. OPERA HOUSE (Markley and Appell, lessees; J. M. Daly, resident manager): Wilcox Concert co. 12 pleased a large house. Royer Brothers in Next Door 14; week performance; fair business. Fedora 15. Edward Harrigan 16. Diamond Brothers' Minstrels 20.

MEADVILLE. ACADEMY OF MUSIC (C. H. Hempstead, manager): Black Patti's Troubadours to good business; pleased audience. Devil's Auction 12; big house; fair performance. Martin's U. T. C. 13; pleased a good house. The Village Postmaster 19.

PHILIPSBURG. PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Where is Cobb 8; business and performance fair. Diamond Brothers' Minstrels 14; good performance; good business. The Village Postmaster 23.

CLEARFIELD. OPERA HOUSE (T. E. Clark, manager): Spe's Educated Animals 1; good house. Where is Cobb 9; deservedly poor house. Howe's Pictures pleased 8. R. O. 12. Lowell Stock co. 15-17. Frank Davidson 22-24. Next Door 26.

NEW CASTLE. OPERA HOUSE (J. F. Cox, jr., manager): Royal Lilliputians in The Merry Tramps pleased good business 5c. King Dramatic co. opened for a week 12 in Hands Across the Sea to capacity.

WASHINGTON. LYRIC THEATRE (F. R. Hallam, manager): Uncle Josh Withersby Abroad failed to appear 10. The Three Musketeers 13; satisfactory performance; good business. Finnigan's Ball 14. The Electric Spark 15. The Flaming Arrow 17.

JEANNETTE. EYERS THEATRE (Thomas Boyd, manager): Howarth's Hibernica to small house 9; co. weak. Finnigan's Ball 13; big house; performance fair. Rushland-Leslie co. 15-17. Gettysburg 19. Next Door 24. A Bell Boy 26. Where is Cobb 27.

PLYMSTOWNEY. — MAHONING STREET OPERA HOUSE (John C. Fish, manager): Uncle Josh Spruceby 10; good house; audience pleased. Where is Cobb 12; fair house; audience pleased. Empire Stock co. 15-17 canceled.

SUNBURY. OPERA HOUSE (W. F. Lyon, manager): Tommy Shearer co. 12-17 to S. R. O., presenting first half of week The Romance of Kerveen, The Victorian Cross, and The Girl from Porto Rico; co. fair. Diamond Brothers' Minstrels 19.

WEST CHESTER. OPERA HOUSE (F. J. Lauter, manager): Uncle Josh Spruceby 9; performance good; fair house. Sun's Minstrels 17. — ASSEMBLY BUILDING (Davis Beaumont, manager): Coatsville Minstrels 15.

MT. PLEASANT. GRAND OPERA HOUSE (J. B. Goldsmith, manager): Diamond Brothers' Minstrels 9; large and pleased audience. Finnigan's Ball 12; crowded house; good performance. The Three Musketeers 16.

TARENTUM. OPERA HOUSE (J. C. Gilliland, manager): Howarth's Hibernica 14; Gus Cohan co. 22-24. Manhattan Opera co. 26, 27. Oxford Musical Club 28. Uncle Josh Spruceby 29. Finnigan's 400 Dec. 3.

GREENSBURG. KEAGGY THEATRE (R. G. Curran, manager): Diamond Brothers' Minstrels 7; large audience. Devil's Auction 8 pleased. S. R. O. The Three Musketeers 17. Caught in the Web 21. Hoyer's Moving Pictures 23.

HEBRON. OPIE'S OPERA HOUSE (Charles T. Byers, manager): The Village Postmaster 13; good business; pleased audience. Ohio Vadis 19. Finnigan's Ball 20. Schiller Stock co. 26-Dec. 1 canceled.

POTTSTOWN. GRAND OPERA HOUSE (Grant M. Koons, manager): The Spider and the Fly 9; good business; audience pleased. William Hawley Smith, lecturer, 12; large and delighted audience.

HANOVER. GRAND OPERA HOUSE (Harry C. Naill, manager): Spillman Riggs, lecturer, 14. Fedora 16. ITEM: Preparations are in progress for an amateur theatrical production here.

LOCK HAVEN. OPERA HOUSE (J. H. Messina, manager): Hummelein's Ideals 12-17. First part of week in The Lost Paradise, Northern Lights, and In the Heart of the Storm; S. R. O.; good performances.

KITTANNING. GRAND OPERA HOUSE (C. W. Park, manager): Gettysburg 13; fair house; co. good. A Rag Time Reception 16. Howe's Moving Pictures 17. Where is Cobb 23.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): Friend Fritz 8; big business; co. strong. Devil's Auction 10; large business; pleasing performance.

HAZLETON. GRAND OPERA HOUSE (Henry Welser, manager): Burtis Vaudeville co. 8; good business. Manning and Dutrow scored heavily. Who's Who 10; good business. The Gunner's Mate 13.

MILTON. OPERA HOUSE (A. J. Blair, manager): Tommy Shearer co. 5-10; good co.; good business. Down on the Farm 17. Royal Tyrolean Concert co. 19.

BEAVER FALLS. SIXTH AVENUE THEATRE (Medley and Edinkast, managers): E. J. Carpenter's Quo Vadis 14. Howe's Moving Pictures 30. Next Door Dec. 7. Wills Brothers' co. 10-12. Kellar 13.

COLUMBIA. OPERA HOUSE (James Crowthers, manager): The Spider and the Fly co. 9; big house; audience pleased. Lost in Egypt 12; fair business and performance.

BROWNSVILLE. THREE TOWNS' THEATRE (O. K. Taylor, jr., manager): The Three Musketeers 14 pleased a large audience. Quo Vadis 22.

WHITESPORT. WHITE'S OPERA HOUSE (Frank D. Hunter, manager): A Ward of France 13; good performance; fair audience.

KANE. LYCEUM (A. E. Cohn, manager): Thomas Jefferson in Rip Van Winkle 13; good and pleased audience. Howe's Moving Pictures 14, packed house.

CARBONDALE. GRAND OPERA HOUSE (Dan P. Byrnes, manager): Brooke's Marine Band 12; fair house; good concert. Wills Brothers' co. 15-17.

TYRONE. ACADEMY OF MUSIC (A. S. Gorman, manager): Diamond Brothers' Minstrels 13; performance good; fair audience.

FREELAND. GRAND OPERA HOUSE (J. J. McMenimen, manager): Spillman Riggs 15 pleased a good house. The Gunner's Mate 16.

BROWN. OPERA HOUSE (H. L. Murhoff, manager): Booth and Collier co. 15-17. Next Door 23. Finnigan's 400 28. A Romance of Coon Hollow 7.

BLOOMSBURG. GRAND OPERA HOUSE (J. R. Fowler, manager): J. L. Toole co. 15-17.

MOUNT VERNON. PEOPLE'S THEATRE (E. C. Baird, manager): A Romance of Coon Hollow 16.

MANSFIELD. OPERA HOUSE (H. E. Carr, manager): Dark.

CHESTERTON. COYLE THEATRE (R. S. Coyle, manager): Dark.

RHODE ISLAND.

WOONSOCKET. OPERA HOUSE (Josh E. Ogden, manager): International Operatic co. 8; fair house. Satisfactory performance. Uncle Sam in China 10; small house; performances poor. Morrison Comedy co. opened 12 for a week. Repertoire: A Princess of Patches, One Night in Jesse, We Uns of Tennessee, Eagle's Ferry, and Blue Grass; good houses. A Hot Old Time 23. Waite's Comedy co. 26-Dec. 1.

PAWTUCKET. OPERA HOUSE (William E. White, manager): The Span of Life 8-10; good business; performance satisfactory. The Bonnaffons scored heavily. The Sunshine of Paradise Alley 12-14; fair attendance; performances good. Grace, Kimball Phillo May, Beatrice Ashton, and Helen McDonald were very pleasing. George F. Armand also made a hit.

RIVERPOINT. THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Daniel Sully 7 in The Parish Priest pleased good audience. The Span of Life 12; large audience; performance fair. George Dixon co. 13.

WESTERLY. ELLIEN'S OPERA HOUSE (C. B. Ellien, manager): A large and pleased audience greeted Daniel Sully in The Parish Priest's. George Dixon's Specialty co 19. Aunt Hannah 24. The Last Five Dec. 1.

SOUTH CAROLINA.

CHARLESTON. ACADEMY OF MUSIC (Charles W. Keogh, manager; Town Topics 8; light business. Lewis James and Kathryn Kidder in A Midsummer Night's Dream 10; charming performance; full house. Branning Dramatic co. 12-16 opened to capacity. Repertoire: The Secret Envoy, Credit Lorraine, Under the City Lamps, Friends, The Prodigal Son, and A Social Highwayman. Rhea and Holland's Minstrels 17. Rupert of Hentzau 19.

ORANGEBURG. ACADEMY OF MUSIC (O. B. Roesger, manager): Town Topics 7; fair house and performance. Morrison's Faust 10; fair house; good performance. Palmer's New York Stock co. 12-14 presenting The Strange Adventures of Miss Brown, A Celebrated Case, and The Two Orphans; fair houses and performances.

SPARTANBURG. OPERA HOUSE (Max Greenwald, manager): Rupert of Hentzau 15 canceled. Town Topics 16. Ward's Minstrels 21. Herald Square Opera co. 27. Black Patti's Troubadours 28. — ITEM: James D. Lee, representative of Paine's Fireworks, is visiting friends here.

CAMDEN. OPERA HOUSE (Mahon and Goodall, managers): Town Topics 12; good business; fair performance.

FLORENCE. AUDITORIUM (Barrington and Caldwell, managers): Town Topics 10; good performance; full house.

ANDERSON. OPERA HOUSE (Orr and Mood, managers): Dark.

SOUTH DAKOTA.

SIOUX FALLS. NEW THEATRE (S. M. Boyd, manager): Cora Lister co. 5-10 opened in La Belle Marie to S. R. O. and also presented Master Mechanic, Mother and Son, Young Mrs. Winthrop, and A Hot Time to good business. At the White House Tavern Mar. 1 to S. R. O.

BROOKWOOD. OPERA HOUSE (Thomas White, manager): Aunt Sally 12. Ye Heaven lectures 13.

WATERTOWN. NEW GRAND OPERA HOUSE (S. A. Bennett, manager): Fifty Feet Less Real 13.

TENNESSEE.

MEMPHIS. LYCEUM THEATRE (Frohn Gray, manager): Cold Keenecke had large houses 12-15. Self and Lucy 16-19. Rhea Band 21. — GRAND OPERA HOUSE (A. E. Wermuth, manager): Depleasure by the Hundredth 12-17 good houses. The vaudeville bill was especially strong and included Louise Willis Hepner, Kolb and Dill, and the pekoscope. Dorsey's Band 19-24. — AUDITORIUM (Benjamin M. Stainback, manager): The Belle of Manila fared well 12-14.

NASHVILLE. GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in The Lottery of Love 5-10 pleased large audiences and presented The Fatal Card 12-17 to good business. Gardner and Madden are clever in the specialty numbers. — THE VENDOME (Staub and Sheetz, managers): Thomas Q. Seabrooke in The Rounders 1 pleased large house. The Prisoner of Zenda 3; light houses. Whitney and Knowles' Quo Vadis 5-10; small but pleased audiences. Arthur Forrest, Richard Buhler, and Dollie Tyler deserve mention. Self and Lady 16. Lewis James and Kathryn Kidder 21.

KNOXVILLE. STAUB'S THEATRE (Fritz Staub, manager): Morrison's Faust delighted a big house 6. Frank Wallace of the co. is a Knoxvillian. He scored a hit and the Elks gave a social session in his honor after the performance. The Prisoner of Zenda pleased large audiences 7. Ward's Minstrels 9; fair business. Murray and Mack in Shooting the Chutes entertained a full house 12. A Pair of Tramps 15. Louis James and Kathryn Kidder 16.

JACKSON. PYTHIAN OPERA HOUSE (F. E. Holland, manager): A Steam Laundry 8; poor house; fair performance. The Belle of Manila 10; fair house and performance. In Old Kentucky 14. Jones Band 16.

COLUMBIA. GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Jones' Band 14. Quo Vadis 15. Ex-Governor R. L. Taylor 25. A Milk White Flag Dec. 7.

BRISTOL. HARMELING OPERA HOUSE (Hendrick and Cannon, managers): Woodward-Warren co. opened 12 for a week to S. R. O. Ina Clayton co. 26-Dec. 1.

TEXAS.

SAN ANTONIO. — GRAND OPERA HOUSE (Dave A. Weis, manager): The Rounders 8 to large audience; Thomas Q. Seabrooke scored a hit. Harry Corson Clarke in What Did Tomkins Do 9-10; fair performances, small attendance. West's Minstrels 11, 12, the finest minstrels ever seen in this city. Charles E. Hanford 15. Robert Downing 21, 22. Stuart Robson 23, 24. A Black Sheep 25, 26. The Prisoner of Zenda 27. The Christian 29. Creston Clark 30-Dec. 1. — EMPIRE OPERA HOUSE (James T. Brady, manager): Chira Thropp Stock co. in Little Alabama 4-10; fair attendance. A Child of the Regiment 11-17. Kathleen Mavourneen 18-24. — ITEM: Louis A. Hannafourde, manager Hardin Opera House, Texarkana, is visiting this city.

FORT WORTH. GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Field's Minstrels 5; well filled houses, performance satisfactory. Thomas Q. Seabrooke and a strong co. presented The Rounders 6 to S. R. O. Zaza 7. Frederick Warde, supported by Mr. and Mrs. F. E. Spencer and a strong co., presented The Duke's Jester, Othello, and Hamlet to full houses 9, 10.

AUSTIN. HANCOCK OPERA HOUSE (George Walker, manager): Frederick Warde in The Duke's Jester 5; Mr. Warde was very good, but his support did not seem to be up to the standard; large attendance. Thomas Q. Seabrooke in The Rounders 7, 8. S. R. O. Harry Corson Clarke in What Did Tomkins Do pleased fair house 8.

MARSHALL. OPERA HOUSE (Livingston and Welz, managers): Maloney's Wedding 5; fair business and performance. Charles B. Hanford in Private John Allen 7 pleased good business. Curtis Comedy co. 12-17. Field's Minstrels 19.

DENISON. GRAND OPERA HOUSE (Alex Sloman, manager): Harry Corson Clarke in What Did Tomkins Do 7; fair house; audience pleased. Charles B. Hanford 13. Robert Downing 20. Southern Stock co. 26-Dec. 1.

TAYLOR. OPERA HOUSE (F. E. Carradine, manager): Krause-Taylor co. 5-10 in Not Guilty, Michael Strogoff, The Colonel, Quo Vadis, Dr. Jekyll and Mr. Hyde, Man and Wife, and Old Pard; business good. Homer T. Wilson 28. The Star Boarder 30.

EL PASO. OPERA HOUSE (Spellecy and Cassidy, managers): Leon Herrmann to good house 6. West's Minstrels 8; good performance; good house. Richards and Pringle's Minstrels 10; good houses. Harry Corson Clarke 12.

TEXARKANA. HARDIN OPERA HOUSE (Louis Hannafourde, manager): The Sorrows of Satan 5 pleased a fair audience. Sherlock Holmes 6. Field's Minstrels 13. Robert Downing 14.

TYLER. GRAND OPERA HOUSE (A. Hicks, manager): Charles B. Hanford in Private John Allen 8; good performance; fair business. Morton-Kress co. 12-17.

SHERMAN. OPERA HOUSE (L. Sarazan, manager): Field's Minstrels 6; S. R. O.; performance satisfactory. King of the Opium Ring Dec. 4. The Christian 6.

ABILENE. LYCEUM THEATRE (Batjer and Saunderson, managers): Richards and Pringle's Minstrels 7; excellent performance; S. R. O. Keller-Oberst co. 19-24.

SAVANNOTA. COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): The Star Boarder 9; small but pleased audience.

WACO. AUDITORIUM (Jake Schwartz, manager): Zaza 8. Frederick Warde 9 in The Duke's Jester; large business; performance good.

PARIS. PETERSON THEATRE (R. Peterson, manager): Field's Minstrels 7; S. R. O.; enjoyable performance. Ethel Tucker co. 12-17.

CLARKSVILLE. PERLING OPERA HOUSE (Robert McElroy, manager): Dark.

HENDERSON. OPERA HOUSE (J. Walter Barnes, manager): Maye St. Claire McCamish 14.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (George D. Pyper, manager): Frank Daniels opera co., Miss Mc Daniels in The Ameer 8-10; large houses. The audiences took very kindly to William Collier, who assumed Mr. Daniels' role. Helen Redmond, Kate Uart, and Norma Kopp each received floral wreaths. — NEW GRAND THEATRE (M. E. Walker, manager): Kelly's Kids 5-7; fair business, good performances. Rondon and Griffin and Pull Out scored. A Wise Guy 8-10; fair business, clever specialties. A Day and a Night 12-14. — ITEM: The Dirk Avenue co. rested here 8-10.

OGDEN. GRAND OPERA HOUSE (Joseph Clark, manager): A Wise Guy 6; large house; poor performance. A Jay and a Night 10; pleased a fair house. King of the Opium Ring 12. Where is Cobb 14. A Chinese Honeymoon 17. A Trip to Chinatown 21. A Bell Boy 28.

PARK CITY. DEWEY THEATRE (F. J. McLaughlin, manager): A Wise Guy 7, good house; good performance. Wicked London 12. For Her Sake 28. Della Pringle co. Dec. 5-6.

VERMONT.

BURLINGTON. HOWARD OPERA HOUSE (W. K. Walker, manager): Whitney and Knowles' Quo Vadis 12; S. R. O.; costumes and staging superb; audience enthusiastic. Vogel and Deming's Minstrels 13; crowded house; audience pleased. Eustace Sisc Loved Him 8; 19. San Francisco Minstrels 27. A Breezy Time 29.

ST. JOHNSBURY. HOWE OPERA HOUSE (J. M. Howe, manager): Gorman's Alabama Troubadours packed the house to good performance. Whitney and Knowles' Quo Vadis 14. — MUSIC HALL (S. J. Fitzhenry, manager): Concert and Lecture Course: Dr. John C. Roe, and Boyd Bower Novelty co. Dec. 11.

BARRE. OPERA HOUSE (Muse and Lincoln, managers): Kennedy's Players presented Minnie La Grande, new drama, Parker Farm, to a large and appreciative audience 12. Vogel and Deming's Minstrels 13.

RUTLAND. OPERA HOUSE (A. W. Sargent, manager): Whitney and Knowles' Quo Vadis 10; large house; fair performance. Eustace Sisc Loved Him 20. The County Fair 21. Reynolds' Pictures 26-Dec. 1.

MIDDLEBORO. AUDITORIUM (G. F. Fox, manager): A Trip to Chinatown 6; excellent performance. Whitney and Knowles' Quo Vadis 7. Vogel and Deming's Minstrels 20.

BENNINGTON. OPERA HOUSE (Goldsmith and Wood, managers): The Span of Life 17. The Colonial canceled.

MONTPELIER. HANCHARD OPERA HOUSE (C. L. Blanchard, manager): San Francisco Minstrels 2.

VIRGINIA.

CHARLOTTESVILLE. AUDITORIUM (J. J. Lenehan, manager): Lyceum Course: Mrs. Potter and A Milk White Flag 6 pleased large audiences. A Spring Chicken 7, small audience. Dr. Jekyll and Mr. Hyde 8; poor performance; poor house. The Spider and the Fly 12.

PORTSMOUTH. LYCEUM THEATRE (E. H. Havens, manager): Monolithian Vaudeville opened for a week Nov. 12 to capacity and holdover business. Excellent performance; seating capacity increased 50 per cent. Bond Bros. 26, large audience. Week 19-24: Dec. 3, large audience. Week 26-Dec. 1.

NORFOLK. ACADEMY OF MUSIC (Thomas G. Lee, manager): A Milk White Flag 6 business and performance fair. The Bonnaffons 12; business excellent; performance satisfactory. Dockstader's Vaudeville 14; business good; performance fair. Mc Cree and Edge.

ROANOKE. ACADEMY OF MUSIC (C. W. Bebee, manager): Rupert of Hentzau 9; good performance; full house. Murray and Mack in Shooting the Chutes entertained a full house 10; fair performance; audience pleased. Charles B. Hanford in Private John Allen 12; fair performance; audience pleased. Spider and the Fly 17.

LYNCHBURG. OPERA HOUSE (J. [illegible]

managers): The Jones and Kathryn Kidder 9 in A Midsummer Night's Dream; S. R. O.; fine performance. A Milk White Flag 12; good house; performance good. Warren Co. 13.

RICHMOND. ACADEMY OF MUSIC (Thomas G. Lee, manager): Lewis James and Kathryn Kidder 9, 10 in A Midsummer Night's Dream pleased large audiences; S. R. O. Eugene Ellair 12. Peter Stirling 13. Bingen 14. Bridge 15, 17.

PETERSBURG. ACADEMY OF MUSIC (William E. Lewis, manager): The Nutmeg pleased large audiences 9, 10; S. R. O. Eugene Ellair 12. Peter Stirling 13. Bingen 14. Bridge 15, 17.

STAUNTON. [illegible] pleased large audiences 9, 10; S. R. O. Eugene Ellair 12. Peter Stirling 13. Bingen 14. Bridge 15, 17.

NEWPORT NEWS. [illegible] Josh Spruceby 22 canceled. Annie Ward [illegible]

ALEXANDRIA. BELLE'S OPERA HOUSE (W. S. [illegible] Josh Spruceby 22 canceled. Annie Ward [illegible]

WASHINGTON.

TACOMA. THEATRE (T. A. Wise, manager): Lyceum [illegible] Lyceum Theatre [illegible] Kelly's Kids 28, 29. [illegible] The Fast Mail 27, large house, good performance. A Trip to Chinatown 28, pleased fair attendance.

NEW WHATCOM. BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): A Stranger in New York pleased a large house 6. The Fast Mail to light business 8. The Man from Mexico, pleasing play and co.; business good.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): Waverly Minstrels to S. R. O. performances; good business. A Trip to Chinatown, S. R. O.; large attendance; specialties good. A Breezy Time 26.

WEST VIRGINIA.

WHEELING. OPERA HOUSE (Charles A. Feinler, manager): Eugenie Blair 8 to A Lady of Quality; S. R. O.; good performance. Marion Manola 9, 10 in Friend Fritz; light business, audience pleased. Jefferson De Angelis 13 in A Royal Rogue; S. R. O.; excellent performance. Bessie Mackaye deserves special mention. Tim Murphy 14 in A Bachelor's Romance pleased fair business. A Ward of France 15. Black Patti's Troubadours 16, 17. Devil's Auction 19. Edward Harrigan 22. — GRAND OPERA HOUSE (Charles A. Feinler, manager): Chester De Vonde co. 12-17 in The Ten Ton Door, Dr. Jekyll and Mr. Hyde, and A Ranch Hero; S. R. O.; audiences pleased. A Romance of Coon Hollow 19-21. St. Anne's Nephew 22-24.

CHARLESTON. BURLEW OPERA HOUSE (N. S. Burlew, manager): A Rag Time Reception 7; good business; audience pleased. A Spring Chicken 10; fair business and performance. Sam Young's co. 12-17 in only a Farmer's Daughter 12, and My Uncle John 13; excellent business; good performances. Wicked London, Fate, Ten Nights in a Barroom, and A Soldier of the Empire underlined. Belle Bell 24. Devil's Auction 24.

WEST UNION. SMITH'S OPERA HOUSE (S. P. Smith, manager): Barlow and Wilson's Minstrels to Captain Manion's U. T. C. 19-21.

MARTINSBURG. CENTRAL OPERA HOUSE (A. F. Lambert, manager): Finnigan's Ave 10 failed to appear. A Pack of Cards 28.

WOLLSBURG. EARTH'S OPERA HOUSE (W. F. Earth, manager): The Three Musketeers 127 S. R. O.; performance pleasing.

FAIRMONT. OPERA HOUSE (M. R. Musgrove, manager): U. T. C. to fair house 10; poor performance.

MONONGAH. COLISEUM (A. E. Shaw, manager): Barlow and Wilson's Minstrels 9; excellent performance; fair house.

WISCONSIN.

JANESVILLE. MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Bon Ton Burlesquers 6 gave two evening performances; the first, at 8 o'clock, satisfied a fair sized audience; the second, at 12 o'clock, was given with difficulty before a howling mob loaded with tin horns and enthusiasm; packed house. Kellar 7 delighted a small audience. The Convict's Daughter 9 had light house and failed to please. A Runaway Girl 14. Shore Acres 16. Blue Jeans 19.

FOND DU LAC. CRESCENT OPERA HOUSE (P. E. Haber and H. E. Potter, managers): Sanford Dodge 8-10 in The Three Musketeers, Quo Vadis, and The Merchant of Venice; business poor; co. weak. A Runaway Girl 12 delighted a large audience. Miss Hobbs 16. Blue Jeans 23. Shore Acres 30. Cowslip Farm Dec. 3. The Little Minister 6. Courting at Green's 8.

WEST SUPERIOR. GRAND OPERA HOUSE (C. A. Marshall, manager): Tennessee's Pardner 5; fair house; performance good. Shenandoah 8 to capacity, audience pleased. Why Smith Left Home 12. Old Jed Prouty 15. Sapho 17. Miss Hobbs 18. Cowslip Farm 24. Chas Clement 26. Isham's Octoroons 27. A Stranger in a Strange Land 30.

RACINE. BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Kellar pleased a good audience 5. Humpty Dumpty to fair audience 6; good performance. A Night in Town 8 proved a fair attraction and drew well. Shore Acres 17. His Busy Day 18. Creston Clarke 22. Blue Jeans 27. Sapho 28.

MARINETTE. SCOTT OPERA HOUSE (Charles T. Greene, manager): Rose Melville in Sis Hopkins Oct. 30; good performance; large audience. Walker Whiteside 10. Miss Hobbs 15. Blue Jeans Dec. 1. Modjeska 4. The Little Minister 8. The Tyranny of Tears 10.

RHINELANDER. GRAND OPERA HOUSE (E. E. Stoltzman, manager): Two Married Men 12; good business; audience pleased. Grimes' Cellar Door 8 canceled. McCarthy's Mishaps 14. Sanford Dodge 19-21. A Child of Fortune canceled 24. O'Hooligan's Wedding 29.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, manager): Why Smith Left Home pleased a good house 7. John Arthur and the Lyceum Stock co. gave David Garrick and Hamlet to packed houses; co. satisfactory. Knobs o' Tennessee 12; small house. Arensmeyer, hypnotist, 14, 15.

MADISON. FULLER OPERA HOUSE (Edward M. Fuller, manager): Miss Hobbs 5. The Royal Box 12; fair house; satisfactory performance. Theodore Thomas Orchestra 13; large audience. His Busy Day 20. Blue Jeans 24. The Little Minister 4.

ASHLAND. GRAND OPERA HOUSE (W. T. Seeger, manager): Walker Whiteside Nov. 8 in Heart and Sword; good house, fine performance. Two Married Men to filled the house; co. satisfactory. Miss Hobbs 21.

EAU CLAIRE. GRAND OPERA HOUSE (C. D. Moon, manager): Sanford Dodge 7; large audience; excellent performance. Old Jed Prouty 12 pleased a good house.

STEVENS POINT. NEW GRAND OPERA HOUSE (W. J. Jenkins, manager): A Child of Fortune canceled. Sanford Dodge 14, 15. Shore Acres 27.

BARABOO. THE GRANDE (F. E. Shults, manager): Why Smith Left Home 8; fair and appreciative audience

Apollo Joseph 12, 13; Quo Vadis 14, 15. Before Dawn 17.

ST. THOMAS, ONT. NEW DUNCOMBE OPERA HOUSE (J. H. Duncombe, manager): The Man from Mexico 7; good house. Walter E. Perkins kept the audience amused Down Mobile 9; good house; satisfactory production. Rusco and Swift's U. T. C. 15; A. ... co. 17-24. NEW GRAND OPERA HOUSE (Sweet and Storey, managers; Joseph Murphy, resident manager): Kerry Gow 6; large house. Mr. Murphy made a great hit. The Girl from Calcutta 23.

ST. CATHARINES, ONT. GRAND OPERA HOUSE (H. Wilson, manager): Strauss Orchestra entertained good audience. Down Mobile 10; scenery and ... average; performance merited better patronage than was extended. Way Down East 12; in every nearly every character made a distinct hit. Keeping the Waterfront 15. The Girl from Calcutta 20; The Christian 26.

OTTAWA, ONT. RUSSELL THEATRE (Jos. W. ... manager): The Christian 12-14; large business; Lilla Vane and J. H. Kohler received curtain calls; strong supporting co. Arthur Prescott came 15; The Prisoner of Zenda 22-24.

GRAND OPERA HOUSE (Joseph Frank, manager): Sadie O'Brien in The Game Keeper 12-17; excellent performances, good houses. A Ride for Life 19-24.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Tim Stock co. in Harbor Lights and A Poor Young Man 6-10; business fair. The performances of the latter play were by long odds the best yet given by the co. The Charity Ball was repeated 12; business and performance good. Honor Bound and Arabia 13-17. ITEM: Eileen Moretta has left the Tim ... co.

BRANTFORD, ONT. STRATFORD OPERA HOUSE (W. R. Tuttle, manager): A Cavalier of France 12; good house; fine performance. Additional interest was lent by the fact that Blanche Crozier the leading woman is a Brantford girl. Down Mobile 14. Rusco and Swift's U. T. C. 20. The Girl from Calcutta 27.

HAMILTON, ONT. GRAND OPERA HOUSE (A. E. Lennon, manager): Through the Breakers delighted a large audience Oct. 30. Black Patti's Troubadours 31 were well received. Vogel and Deming's Minstrels 2; fair business; favorable impression. Down Mobile 5-7 had strong opposition, but was appreciated by small audiences.

CHATHAM, ONT. GRAND OPERA HOUSE (James F. Cairns, manager): Joseph Murphy and an excellent co. presented The Kerry Gow 5 to capacity. Stetson's U. T. C. pleased a full house 8. Mendelssohn Male quartette 9; fair house. Eudette's Woman's Orchestra pleased a crowded house 10. A Tale of Two Cities 20. The Girl from Calcutta 26.

BERLIN, ONT. OPERA HOUSE (George O. Philip, manager): A Cavalier of France 9 pleased a fair audience. Theodore Bollman German Theatrical co. 12 in Hans Huckebein disappointed a good house. Same co. in Freund Fritz 14; fair performance; small audience. Down in Mobile 16.

WOODSTOCK, ONT. GRAND OPERA HOUSE (W. D. Emerson, manager): Down Mobile pleased a fair audience 8. Eudette's Woman's Orchestra 9; big business; excellent performance. Marks Brothers' co. 12-17 in The Sultan's Daughter, Jerry the Tramp, and The Major's Bride; good houses.

OSHAWA, ONT. OPERA HOUSE (J. W. Babcock, manager): Edouard Deloze in Hamlet 8; fair and enthusiastic house. Mr. Deloze made a distinct hit. William Hawley co. 15. Mendelssohn Male quartette 19. Lizzie Vigorent Dec. 6. Lyceum co. 15. Gregory's English Pantomime 20-22.

LONDON, ONT. OPERA HOUSE (Alex. Harvey, manager): A Cavalier of France 10; good business; performance first-class. Down Mobile 12, 13; satisfactory performance; small audiences. Concert 14; fair attendance. Marks Brothers' co. No. 1 19-Dec. 1.

BROCKVILLE, ONT. OPERA HOUSE (J. L. Upham, manager): Vogel and Deming's Minstrels 8; co. satisfactory and played to capacity. The Game Keeper 10 pleased small audience. Frederick Hamilton lecture 15.

BELLEVILLE, ONT. CARMAN OPERA HOUSE (Fred Adams, manager): Vogel and Deming's Minstrels 7 pleased a large audience. Fred J. Hamilton lectured on the South African war 9 to large and attentive audience. Down Mobile 21.

YARMOUTH, N. S. ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Boston Stock co. 5-7; good performances; business poor. Ravell Humpty Dumpty 9; performance and business good.

WOODLAND. OPERA HOUSE (E. C. Webber, manager): Boston Lyric Opera co. in The Idol's Eye and The Fencing Master Oct. 30, 31; full houses; fine costuming and scenery.

LINDSAY, ONT. ACADEMY OF MUSIC (Fred Burke, manager): Edouard Deloze in Richelieu 5; fair house and performance. The Prisoner of Zenda 19. Mendelssohn Quartette 22.

GALT, ONT. SCOTT'S OPERA HOUSE (R. McMillan, manager): A Cavalier of France 7; crowded house; good performance. Down Mobile 15.

KINGSTON, ONT. VICTORIA THEATRE (D. P. Branigan, manager): Owen A. Smily Concert co. 19. Spooner Dramatic co. 26-Dec. 1.

VICTORIA, B. C. THEATRE (Robert Jamieson, manager): The Man from Mexico 5; large and pleased audience.

(Received too late for classification.)

ARKANSAS.

PRESCOTT. GREESON OPERA HOUSE (Guy N. Garner, manager): Maloney's Wedding 6; S. R. O.; audience pleased; receipts, $35. Field's Minstrels 16.

LOWELL. OPERA HOUSE (J. Lannon, manager): Robert J. Brown, impersonator, 5; small audience. After the War 8.

CALIFORNIA.

STOCKTON. YOSEMITE THEATRE (Charles P. Hall, manager): Beach and Bowers' Minstrels 5; fair performance; topheavy house. Whitney and Knowles Quo Vadis 7. Boston Lyric Opera co. 11-17. Leon Herrmann 23. A Hot Old Time 27. Whose Baby Are You 29. AVON THEATRE (George Simpson, manager): Dark.

FLORIDA.

OCALA. MARION OPERA HOUSE (J. W. Sylvester, manager): Robson Theatre co. in Cast Adrift, The Inventor, Roanoke, and Camille 5-10; pleased good houses. Rusco and Holland's Minstrels 12.

ST. AUGUSTINE. GENORAR'S OPERA HOUSE (E. Genorar, manager): Rusco and Holland's Minstrels opened the local season here 8; fair audience; performance good. Too Rich to Marry 21.

GEORGIA.

COHOCLE. OPERA HOUSE (J. H. Shipp, manager): Palmer's Ten Nights in a Bar Room 14. Palmer's Stock co. 29-Dec. 1. Ward's Minstrels 7. Quo Vadis 10.

ILLINOIS.

LINCOLN. BROADWAY THEATRE (Cossitt and Wiley, managers): Lyman Twins 3 in A Merry Chase; fair house; good co. Kellar 9; S. R. O. Chase-Lister co. opened for a week 12. The Belle of New York 21.

MARENGO. OPERA HOUSE (E. D. Patrick, manager): Knobs o' Tennessee 14; fair house; good scenery and strong co. A Jolly Affair 23.

DANVILLE. GRAND OPERA HOUSE (A. W. Hunley, manager): McFadden's Row of Flats 8; fair business; play and co. good.

IN OTHER CITIES.

(Received too late for Classification.)

BUFFALO.

[illegible] the Shubert Stock co.'s bill at the Teck [illegible] business was the rule. The play was [illegible] and well acted. Lucius Henderson [illegible] with the Shubert co. in this [illegible] was most creditable in the [illegible] played the part of John [illegible] excellent style. E. E. Gra[illegible] Sarah Truax never [illegible] of Marguerite [illegible] well presented [illegible] Montgomery [illegible] Miss Hart [illegible] and W. [illegible] Marguerite Merrington [illegible] play by Marguerite Merrington [illegible] Ibsen [illegible] at the Teck 19-24.

Mark Kinsley played a great drawing [illegible] Lyceum 12-17, and the audiences were [illegible] enthusiastic. The play is a strong one, and is presented by a good co. It would be difficult to find one better adapted to the part of Sarah Drake than Dorothy Rossmore. She shows great ability and lends much to the success of the play. Ned Fowler is excellent support to Miss Rossmore, and in the part of Harry Newton is all that could be desired. Maurice Lindner as Isaac Barnett proved himself a comedian of much ability. The other parts were well handled, making the performance most acceptable. The Gunner's Mate 19-24.

Louis Mann and Clara Lipman in All on Account of Eliza were the attraction at the Star 12-14, and the house was filled at each performance by people who wanted to see this clever pair at short their best [illegible]

The supporting co., too, is good, and as a result everybody was pleased. Rose Beamish, Christine Blessing, Mrs. E. A. Eberle, and Emma Janvier made excellent village gossips. Charles E. Sturges as Frank Donovan, and Edwin Alexander as Walter Hochstuhl were good in their respective parts, and Master Walter McArdle was very clever as Willie Fork. Jefferson De Angelis 5-17. Way Down East 19-24.

Marguerite Merrington, the author of Old Orchard, and John B. Doris, of New York, are in Buffalo, and will remain in the city until after the initial performance of the play. A. C. JORDAN.

CLEVELAND.

Although the theatres have all been open for twelve weeks so far this season, still there has been an unusual dearth of new attractions, and nothing in sight.

The Bostonians will be the bill at the Euclid Avenue Opera House 19-24.

At the Lyceum Theatre The Dairy Farm is the offering 19-24.

The Cleveland Theatre will have The Limited Mail. The Allties, the Highlanders' Band, will give a concert at Grays Armory 17.

one Beggars was presented by the Marquette Club 14. This club has lately organized a stock co. for the presentation of plays during the Winter. It will be under the direction of Colonel Elmer Warner, a former professional. WILLIAM CRASTON.

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